

THE MUSICAL TIMES

And Singing-Class Circular,

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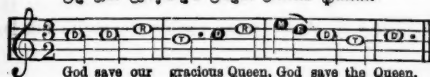
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PART I.

INTRODUCTION.

Chorus—"Build me straight, worthy master."
Recit. (Baritone).—"The Merchant's word."
Duet (s.c.).—"Beautiful they were in sooth."
Choral Recit. (T.T.B.B.).—"Thus, said he."
Recit. (Tenor).—"The Master's word."
Air (Tenor).—"The sun shone on her golden hair."
Quartet (unaccomp.).—"Ah! how skilful grows the hand."
Recit. accomp. (Contralto).—"Thus with the rising of the sun."
Chorus—"Happy, thrice happy."

PART II.

Recit. (Tenor).—"Day by day the vessel grew."
Chorus—"Build me straight, O worthy master."
Solo (Bass).—"The ocean old."
Recit. (Soprano).—"On the deck another bride."
Chorus—"The prayer is said."
Recit. (Baritone).—"Then the master."
Chorus—"And lo! from the assembled crowd."
Air (Tenor).—"How beautiful she is! how fair."
Trio unaccomp. (s.s.c.).—"Sail forth into the sea of life."
Chorus and Solo (Soprano).—"Sail on, nor fear to breast the sea."

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THE MUSICAL TIMES,

2nd Singing Class Circular.

FEBRUARY 1, 1870.

BACH'S GROSSE PASSIONS-MUSIK.

(ST. MATTHEW.)

By G. A. MACFARREN.

(Continued from p. 329.)

It is strange even to wonderful that the matchless productions of the greatest master of counterpoint should have remained a secret in the land of his birth, and the locality of his activity, for as long again as the whole term of his life, after death had closed his labours. So, when Mozart was in Leipzig, in 1790, it was only by laying the separate parts side by side of some of Bach's least inaccessible compositions, in the library of St. Thomas's Church, that he could peruse and take delight in those great works whose existence and whose concealment are almost equally marvellous. In 1803, more than half a century after the surcease of the grand old cantor, Forkel declared to the world what a hidden treasure was in his unknown music, and proved his assertion by bringing into public some, though but a small quota, of the master's noble art-legacy. These few specimens of his rare genius, with the two series of Preludes and Fugues known collectively in England as the "forty-eight," were all that was printed of Bach until the new interest in him and his writings was kindled by the reproduction of the music for the *Matthew Passion*, in the hundredth year after its original performance.

It is less remarkable that the fame, the works, nay the name of Bach, reached not this country. So little did Englishmen guess at the radiance which would beam from the countenance of the then veiled prophet, that the ponderous Burney, who devoted four massive volumes to general musical history and one to his researches in Germany, Burney, who was personally familiar with Carl Phillip Emanuel the most fortunate son of Bach, dismissed the man, the musician, the master, whose now acknowledged greatness is the glory of art and of mankind, in a single paragraph; and this may be regarded as evidence of how little people here knew, how little people here cared about Bach and his works at the close of the last century. After the publication of Forkel's biography and selections, Samuel Wesley obtained some of Bach's music, promptly perceived and justly prized its endless beauty, and zealously strove to propagate a knowledge of and respect for it. He joined with C. F. Horn in printing an English edition of the *Wohltemperirte Clavier*, and some of the organ trios. Horn, a German by birth, was organist of the Chapel Royal, Windsor, and the father of the popular song writer and singer, Charles Edward Horn; and it was probably he who, in those days of difficult communication with the continent, imported the first copies of Bach's music. Then, and not till then, was the veil torn which had hidden the might of the master from English observance; and even then, his power was so partially revealed to musicians wholly unprepared for its recognition, that its extent and its very nature were totally mistaken. Bach was assumed to be a profound scholar, and his works within reach were regarded as scholastic exercises, while the character, the

variety, and, above all, the wondrous expression that specially distinguish them were, to the generality scarcely more than to the student, imperceptible. He was supposed and commonly said to be a writer of fugues, but of nothing else; and this brief sum of his capabilities included no acknowledgment of the interest, far beyond the elaboration, that he of all men imparted to the fugal form. To this very day the prejudicial influence of that false estimate clogs our comprehension of the genius of Bach, and the merit of his music; and, in spite of growing familiarity with the beauties of his Suites, and countless other lighter writings, the habit here is to fancy that Bach is fully represented in his fugues, to regard these but from one narrow aspect, and to expect fugalism in every fresh specimen with which we meet of his innumerable productions.

Who looks for this characteristic of the master in his music of the *Passion* will look vainly; and if he be not disappointed at the absence of the fugal element throughout the work, he will be surprised at the poetical beauty of its declamation, the continuity of its melodies, and their truthfulness to the subject they aim to express, at the choral effects as fine as they are unfamiliar, and at the loving tenderness and intense religious feeling that infuse the whole. The work is indeed a contrapuntal marvel, albeit the device of imitation is almost totally unemployable in it, from first to last. The appliance of the art of counterpoint to the multiplication of melodic interest is shown in the complexity of the writing, and this evidences an unparalleled freedom, which is not more subject for astonishment than for admiration. It is practised in the accompaniments of the songs, wherein every instrument has a melody independent of the vocal part; and in the construction of the choruses, wherein all the voices and instruments, often of the two separate orchestras, have each their individual and distinctive progressions. Such complication induces, of course, the extreme of difficulty in performance; but German example establishes that the difficulty has a limit, is not endless, not insurmountable. What has been overcome, always may be; and even the endeavour to master this masterpiece need not be endless if undertaken in the right artistic spirit by executants and auditors, whose repayment for their pains will indeed be ample.

The general character and prevalent expression of this oratorio are indicated by its title of *The Passion*. "He suffered and was buried" is the entire subject of the work, in the embodiment of which no tones but of sadness could appropriately be employed, since no feeling but of grief was to be illustrated. Despair, however, is as remote as jubilation from the purport and the rendering of the text; and thus all powerful means of contrast were beyond the use of the artist, whose sole resource, therefore, in this respect was to vary the accents of one penitential outpouring, which is as deep in its pathos as it is infinite in its sweetness. Here, then, are no Hallelujahs, no shouts of glory, no ejaculations of great rejoicing, such as diversify the great *Sacred Oratorio* of Handel; sorrow is the ceaseless theme, and meekness is the steadfast spirit in which this is uttered.

In order to a proximate comprehension of this work, a modern hearer needs to regard it in the objective rather than the subjective mood—as representing rather the tenets of others than his own.

Firstly, the lapse of a hundred and forty years has wrought great changes in the theological views of mankind. In the days of Solomon Deyling and Sebastian Bach, it was men's habit to think more of the physical features of the gospel story, whereas, now their thoughts run rather upon its intellectual bearings. Their minds then dwelt upon the personal pains of the great sufferer, and were still imbued with the early Christian principle of enhancing to the utmost his bodily agony, even to the extent of making pain paramount at the expense of beauty, as exemplified in the pictorial illustrations of the doctrine, which represent the Saviour and the Virgin as hideous, to prevent their possible involvement in pleasurable associations. The loveliness of the divine character, its resistless attraction to all men, even the enemies of Him who bore it, and the exquisite beauty of holiness, are points more fondly regarded, and, indeed, more familiar in the present day; and we assert our Christianity rather in emulating the charities of sacred example, than in deploping the pangs through which He passed who taught the lesson of love. Hence, we must to some extent look through a glass tinted with the feelings of a bygone age, in order to perceive what was addressed to that generation in the light in which it was conceived and in which it was received. Hence, we must think ourselves into the thoughts of those men who strove to renew in themselves the anguish of the great sufferer from taunts and wounds and bleeding and thirst, and who believed that in such renewal was piety.

Secondly, the means and circumstances of the first performance of the *Passion* are not now, and may never be again attainable. In England, at least, a numerous party, whose views are as earnest as I believe them to be false, wish to exclude all such works as the *Passion* from performance in sacred buildings, wish to deny its loftiest uses to the musical art. Even were the influence of this well-meaning, but, it may be ill-judging party, still resisted, other reasons than their opposition prevail to prevent this particular work from being given, according to its original design, as a special Church Service. Were there nothing else, the people's unfamiliarity with the choral tunes of the hymns, and, still more, of the tunes in inseparable association with the same words, makes it impossible that any English public can take part in any performance of Bach's oratorio that then was sustained by the congregation of St. Thomas' Church in Leipzig, who not only sang the tunes, but felt in them the voice of a mother's caresses awakening the sweetest memories of infancy. Hence, we can now at most only imagine the holy place with all the thoughts that cling to it, the two opposite platforms with the double choir of singers and players, and the devout audience participating in due place the performance with the two trained choirs; but this we must imagine, as completely as we must the frame of mind wherein the work was cast, if we would do justice to the composer, the composition, and ourselves, in witnessing the performance of the *Passion*.

Throughout this work, the instrumentation presents a special and most interesting subject for study. Very much less than in the cotemporaneous compositions of Handel, is the completion of the harmony left to be improvised by the organist. Save in the recitatives, and in those not universally, there is no place where the voice and the bass parts

constitute the entire score, and the music has, so to speak, to be made into music by indispensable additions from another hand than that of the composer. There are always several instruments engaged in the accompaniment of the voice; but, for the most part, they are less employed to fill up the harmony than to multiply the melodies, less to perfect the fulness of tone than to enrich the counterpoint, less to support the solo part than to divide the interest. Handel often, one might say mostly, writes but the voice and bass, leaving the larger, if not the more important portion of the accompaniment, to be supplemented on the harpsichord or organ, and intersperses his truly skeleton scores with occasional phrases for violins or other instruments, chiefly during the rests of the voice part, and rarely to accompany the singing. When he makes use of this last device, his higher instrument or instruments have generally such parts as are better described by the term counterpoint than accompaniment, having to play less *with* the voice part than *against* it, standing as often above as below it, and being, indeed, quite independent of the principal melody. In like manner are Bach's instrumental parts constructed, except that, instead of such imitative or responsive points for them being of occasional occurrence, they run throughout an entire piece, and, indeed, through nearly every piece. The main aim in modern accompaniment is at giving paramount prominence to the vocal part, and at enhancing this prominence, while nourishing its effect by ample but always subordinate harmony. The subordinate harmony of Handel is indicated only by the figures over his bass parts, which afford no clue for the distribution or dispersion of the chords or the figurative forms wherein their notes may be scattered, a matter greatly essential to their effect. Bach equally implies by his figured basses that he, unlike modern musicians, requires similar discretionary amplification of his incompletely written scores; but his written parts are so continuous and so entangled, that a skill all but equal to his own is needful for the construction of anything that can be subordinate to them, that can sustain but not obtrude upon them.

The number and the variety of instruments employed in the course of the *Passion* are remarkable. This must not suggest, however, that the oratorio presents any beyond the very slightest anticipation of that beautiful art of combining and contrasting the widely-various qualities of tone of different instruments, akin in music to the art of colouring in painting, which was perfected if not wholly originated by Mozart, and which gives such charm to musical effect, that, too often in later days, some composers trust in its exercise to veil their weakness of ideas.

Two *flauti traversi* are often employed in both orchestras—the *flauto traverso* being distinguished from the elder flute, which was held longways from the lips and blown at the end like a clarinet or oboe, since held traversely and blown at the side—the German flute, whose name figures in the old-fashioned title-pages of last century arrangement, the only form of flute now in use, though its mechanism is now so elaborated that at present little more than the form remains of the original.

Twice two oboes are also frequently required; the *oboe d'amore* is sometimes substituted for the more ordinary instrument of the same class; and two

parts occasionally also appear for the *oboe da caccia*. This reminds one of the ancient custom of making all classes of instruments—viols, trumpets, hautboys, shawms—in sets, comprising the various sizes necessary for the several parts of treble, mean, tenor and bass, in each class or “consort” of instruments. Already in Bacon’s time, who wrote as knowingly on music as upon everything else, exception was sometimes made from the practice of restricting a composition to a single set of instruments, and when some of one consort were employed together with some of another, the combination was defined as “broken music.” So, in Shakspeare’s *Henry the Fifth*, in the scene where the King courts the French princess, whose imperfect English is pointedly syllabled by the poet, Henry says, “Come, your answer in broken music; for thy voice is music, and thy English broken.” The *oboe d’amore* was—for one dares not say that a single specimen is extant—longer than the ordinary instrument, with a thinner bore and smaller bell; was pitched a third lower, and had a finer and perhaps sweeter, though more plaintive tone. The *oboe da caccia* was much larger; its part stands in the alto clef, and it is, perhaps, fairly represented by the *cornò Inglese* or *cor Anglais* in present vogue. Two of these low oboes and one flute form the entire accompaniment to the soprano voice in the air, “From mercy will my Saviour perish,” which, exceptionally, has no figured bass, no part for the organ; a lovely combination, whose unbroken use, however, reminds one more of the treatment of the organ, where certain stops are drawn for two manuals, and are unchanged throughout a piece, than of the orchestra, where new qualities of tone are brought into play at each new phrase, and even for the enforcement or individualisation of any particular chord. Similarly, in several, nay in most of the other pieces, some particular instruments are employed throughout to the exclusion of the rest, and so a distinctive quality of tone characterises many of the numbers, but is not varied in the course of any one movement.

Two songs, “Have mercy upon me,” and “Give, O give me back my Lord,” have a part for a solo violin, the distinction of which from the multiplied viols of the orchestra will always be marked by the speciality of the player’s tone, as in modern instances of an obbligato accompaniment.

Another air, “Come Blessed Cross,” presents a difficulty to modern performance in its part for the *viol da Gamba*, an instrument now unattainable, and without a player, even if a specimen could be found. Its name distinguishes it from the *viol da Braccia*, which is virtually the viola of present use, this being the viol to be rested on the arm, the other being that to be held between the legs, according to the plan with our violoncello. The term *viol da Braccia* is corrupted in the German word *Bratsche*, the colloquial name in that country for the viola or tenor, the word *viol* being dropped, as with us it is when we speak of a bass viol, and call it exclusively a bass. There were two kinds of *viol da Gamba*, one with six strings, the other with seven. The latter must have been that for which this piece was written; its strings were tuned as follows:—



Its part stands in the alto clef, with occasional notes in the bass. It seems that, generally, florid passages were written for it, and *cantabile* phrases still more, that lie on the four upper strings; and that the last three strings, those below the break in the order of tuning by fifths, were of a somewhat different quality of tone, and were rarely used but for single notes that were the basses of the phrases that followed them. Chords of three or more notes, even to the extent of comprising all the seven strings, were sometimes written for it, which were of course played as are such combinations on the violin—the notes following in instant succession, since the arch of the bridge prevents their being sounded precisely together. A recitative in the oratorio is accompanied in chords on the *viol da Gamba*, but the author must have been dissatisfied with the effect of this arrangement, for it was discarded in favour of another, but the original part is printed as an appendix to the score of the oratorio in the edition of the *Bach Gesellschaft*. Here then, is an anticipation of the ugly modern English practice of accompanying recitative with chords in arpeggio on the violoncello, and here, too, is a valid protest against it by Bach. The instrument is said to have had a tone lighter, and of a more nasal quality than our violoncello. It is said to have been a great favourite in this country, and certainly the last eminent player upon it, C. F. Abel, spent many years in high esteem among us, and died here in 1787. Some ingenuity is wanted to adapt the part for this obsolete instrument to present possibility, which may, perhaps, be best effected by assigning to the viola all the continuous phrases and passages, and to the basses those detached notes which are below the compass of this substitute.

Sweetness and roundness of tone appear to have been the composer’s object, rather than loudness; for in no instance are brass instruments employed, though Bach’s frequent use of drums, trumpets, and trombones in other of his orchestral works, proves that these were all at his command when he chose to avail himself of them. It strongly exemplifies the practice of the age, that he, who wrote more voluminously for the organ and more fitly than any other man, should have left the part entirely blank for this instrument, as Handel always did; but whereas, with rare exceptions, Handel’s figuring seems to have been filled in by some kind of copyist or secretary, not by himself, Bach’s is written in his own hand, both in the score and in the parts which he himself transcribed. Here is clear enough evidence that he wanted the organ to be played; but one may suppose that as, if he played one, he could not play both organs, he wrote the figures for the guidance under his own control of whomever should fulfil this delicate task. In places which have not two organs—and where is the public building that has?—it may be desirable, in accompanying the double choruses, for the player to appropriate one manual to each choir, so as to make up for his unity of place and instrument by an always obvious distinction of tone. These are all points, however, for the decision of conductors and players; and the foregoing suggestions must be received as such.

(To be continued.)

INCIDENTS IN THE LIFE OF MOZART.

By W. B. M. MEASOR.

(Continued from p. 297.)

It was Mozart's fate, however, again to taste the bitterness of disappointment. He was received coldly by the gay and volatile Parisians, the musical world of Paris having been for some time divided between the rival claims of Gluck and Piccini. The *Alceste* of Gluck had just appeared, but was by no means favourably received. After the first representation, the composer, who was awaiting the verdict of the public, found himself the object of much censure on the part of those who were little capable of understanding the merits of his work. A young man, all in tears, rushed into the apartment where he was seated, and, throwing himself into his arms, cried out, "Oh, the barbarians! Oh, the hearts of bronze! What can be done to stir them?" "Calm yourself, child," said Gluck, "in thirty years they will do me justice." This young man was Mozart, and he lived to see the prediction of the gifted author of *Alceste* fully realised. So disgusted was he, however, with the bad taste manifested by the greater part of the French public, and particularly with the manner in which vocal music languished, that he failed to take advantage of the opportunity afforded to him by the cessation of the contest between the rival musicians. He resorted to the drudgery of teaching for the support of himself and his mother, and he gives in one of his letters a graphic description of the irksome task he had undertaken in endeavouring to instil into the mind of a young lady who had become one of his pupils the principles of composition. Reduced as he thus was to the necessity of working for his daily bread, and too proud to pander to the bad taste which then reigned in the French capital, he renounced altogether the idea which he once entertained of composing an opera for the theatre of Paris. He merely contented himself with occasionally playing some trifles at a concert, and the Parisian stage was thus deprived of the glory of being identified with the production of any of his great compositions.

It was about this time that Mozart lost the affectionate parent who had accompanied him to Paris. She died there in the summer of 1778, after a fortnight's illness, and the manner in which Mozart attempts to break the mournful intelligence to his father, shows a tenderness of feeling and a deep sense of filial duty which does credit to his heart. Suffering under the pangs of his recent bereavement, his sole thought seems to have been engrossed in reconciling his father to the affliction. He uses a little dissimulation, which, under the circumstances, was excusable; for, fearing that the sudden news might prove too serious a blow to his father, he adopts a trifling deception to prepare his mind for the unwelcome truth. Immediately after his mother had expired, he wrote to him a letter, in which he stated that she was very ill, and gave a circumstantial account of her symptoms. At the same time, he wrote to a very intimate friend of the family, the Abbé Bullinger, to announce his mother's decease, with a request that he would prepare his father and sister for the melancholy tidings. The correspondence on this occasion, which is preserved, exhibits the character of Mozart in a very amiable light. In his first letter to his father, after giving full particulars of the commencement and progress of his

mother's illness, he says, speaking of the physicians who attended her, "They want to give me hope, but I have not much. I have been sufficiently long—for days and nights together—between hope and fear, but I have now entirely resigned myself to the will of God, and I hope that yourself and my dear sister will do the same. This is the only course which can, under the trying circumstances, give us peace and calmness. I am resigned, let the end be what it may, because I know that God—who, however mysteriously He may proceed to human eyes, ordains everything for the best—so wills it." Further on, he says: "We see people constantly sinking and dying around us; but I do not say that for this reason my mother must and will die, or that we have lost all hope: she may recover, if it be the will of God. I find, however, consolation in these reflections, after praying to God as earnestly as I can for my dear mother's health and life." At the very time he was penning this letter, he had written to his friend, M. Bullinger, in the following terms: "Sympathize with me on this the most wretched and melancholy day of my life. I write, at two in the morning, to inform you that my mother—my dearest mother—is no more! God has called her to himself. I saw clearly that nothing could save her, and resigned myself entirely to the will of God. He has given, and He can take away." And then, after explaining the symptoms under which his mother had laboured, and indulging in a few religious reflections suited to the occasion, he begs his friend to call upon his father and sister without delay, and, without saying a word about his mother's death, to prepare them for the worst. In the meantime, his father, ignorant of his bereavement, and not even knowing that his wife was ill, had begun to write to her, but before he had finished his letter, that of his son arrived, and was followed in person by M. Bullinger. The interview is best described in his own words:

"M. Bullinger found us, as every one else did, in deep affliction. I handed him your letter without saying a word. He dissembled very well, and having read it, enquired what I thought about it. I said that I firmly believed that my dear wife was no more. He said that he almost feared the same thing, and then, like a true friend, entered upon consolatory topics, repeating the same comforting words with which I had endeavoured to sustain my drooping spirits. A friend or two who had heard this conversation then left, and M. Bullinger remained behind. When we were alone, he asked me whether I believed that there was any ground for hope after such a description of your mother's illness as you had given me. I replied that I not only believed her to be dead, but that she was already so on the very day on which your letter was written, that I had resigned myself to the will of God, and must not forget that I have two children, who I hoped would love me, since I lived solely and entirely for their sake; indeed, that I felt so certain of the fact as to have taken some pains to write to you and make some suitable comments on our sad bereavement. Upon this, he said, 'Yes, she is dead,' and in that instant the scales fell from my eyes, for the suddenness of the news had prevented my perceiving, what I should otherwise have suspected on the perusal of your letter, that you had privately communicated the truth to M. Bullinger. In fact, your letter stupified me. The blow was so great as to

render me incapable of reflection. I have now no more to say. Do not be anxious on my account. I shall bear my sorrow like a man. Remember what a tender loving mother you have had. Now you will be able to appreciate all her care—as, in your mature years, after my death, you will mine. If you love me, as no doubt you do, take care of your health. On your life hangs mine, and the future support of your affectionate sister. How incomprehensibly bitter a thing it is, when death rends asunder a happy marriage, can only be known by experience.”

The letter in which Mozart unequivocally alludes to his mother's death is equally touching. This interesting episode in his life exhibits him as a man. We must proceed with our narrative of him in a more public character, for he had not yet achieved many of those colossal works which have rendered his name famous. He had now no inducement to prolong his stay in Paris, and the thought of his widowed father urged him to hasten his return to Salzburg, where he again entered the service of the Archbishop. That prelate had perceived what a loss the absent Mozart had been, both to his choir and to his private concerts, and appeared to have become somewhat less sordid and less exacting. He made a small addition to Mozart's salary, and no longer claimed the right of appropriating the compositions of his chapel-master, to the exclusion of other parties or other purchasers.

Soon after the return of Mozart to his native city (1780), he was gratified by what he had so long hoped for—but hoped for in vain—in Paris. He had an opportunity of composing an opera under high patronage, having received the commands of the Elector of Bavaria to that effect. It was under these circumstances that he wrote his *Idomeneo*, which was brought out at Munich, and justified the high opinion which had been formed of its merits. “With this work,” says Mr. Holmes, “the most important in its influence on music, Mozart crowned his twenty-fifth year. The score is still a picture to the musician. It exhibits consummate knowledge of the theatre, displayed in an opera of the first magnitude and complexity, which unites to a great orchestra, the effects of a double chorus on the stage and behind the scenes, and introduces marches, processions and dances in various accompaniments, in the orchestra, behind the scenes, or under the stage. This model opera, in which Mozart rises on the wing from one beauty to another through long acts, was completed, as we have seen, within a few weeks, and ever since has defied the scrutiny of musicians to detect in it the slightest negligence of style.”

In the year 1781, the court of Salzburg repaired to Vienna, whither Mozart, as in duty bound, followed in the train of the Prince Archbishop. That arrogant prelate, instead of feeling honoured in having such a man as Mozart to adorn his court, seems to have taken delight in heaping upon him the grossest indignities. It is scarcely credible, but it is nevertheless true, that the place assigned to the illustrious composer in his Grace's household, was amongst his cooks and menials, and that he was regarded as worthy of no higher position than a seat at the servants' table. Stung to the quick by such contumelious treatment, Mozart quitted the service of the Archbishop, and resolved to throw himself on the public, and to seek for fame and fortune in the imperial city of Vienna. The step was a bold one for a man who had known the misery of a precarious

existence at Paris; but his temperament was sanguine, and he was, no doubt, equally elated by the recent success of his *Idomeneo*, and his emancipation from the thralldom under which he had groaned, as a despised appendage to archiepiscopal pomp. Nor was he disappointed in his new career. Fortune smiled upon him, and his reputation was soon established as the first performer, as well as the most successful teacher, in Vienna. He certainly earned more fame than money, but his income was sufficient to enable him, not only to live in a style becoming the most fashionable professor of the day, but also to send, from time to time, considerable sums to his father in Salzburg. During this period, he composed a great number of sonatas and other pieces for the pianoforte; and his intimacy with Gluck and Haydn was a great source of pleasure and improvement in his musical studies. His attachment to the latter was reciprocated by that illustrious composer, and so entirely was the intercourse between them free from any taint of jealousy, that Mozart submitted for Haydn's approval many of his compositions before he ventured to publish them; whilst Haydn openly acknowledged his friend's superiority to himself, and often stated that Mozart was the greatest composer of the day. A friendship so pure, warm and disinterested, is rare between those who excel in the same art, and deserves to be recorded as alike honourable to both.

During the time when Mozart was establishing himself at Vienna, nothing in the way of music was admired there but Italian operas and Italian singers. The Emperor Joseph II., ashamed of this neglect of native talent, determined to show his subjects what their own country could produce, and for this purpose engaged the services of Mozart, whose attachment to this Prince was so great that he wished never to leave him. Although his stipend was comparatively small, he refused brilliant offers which were made him—especially by Frederick the Great. A company was therefore formed, consisting exclusively of Germans, and to Mozart was entrusted the task of composing an opera expressly for these performers. The young and enthusiastic artist immediately responded to the call, and the result was the production of his celebrated opera *Belmonte und Constanze* or *Die Entführung aus dem Serail*. It was brought out in a manner suitable to its merits, both in Vienna and Prague, and was universally extolled as if nothing worthy of the name of music had ever been heard before. The vein of joyous humour which runs through the whole of this composition, its *vis comica* and warmth of colouring may, perhaps, in some measure be ascribed to the happy circumstances under which it was composed. Mozart was in love, and had plighted his love to Constance Weber, to whom he was ultimately married in the month of August, 1782. “This union was,” to use the words of Mr. Hogarth, “the wisest act, as it was the happiest event of his life. Constance Weber was his guide—his mistress—his guardian angel. She regulated his domestic establishment, managed his affairs, was the cheerful companion of his happier hours, and his never failing consolation in sickness and despondency. He passionately loved her, and evinced his feeling by the most tender and delicate attentions.”

(To be continued.)

THE ORATORIO CONCERTS.

THE performance of Haydn's *Seasons* at the third of these concerts, at St. James's Hall, on the 20th ult., had all the effect of a revival, so strangely neglected has the entire work been in England, although detached portions of it have become stock favourites with all who can appreciate the graceful and genial style which is the distinguishing characteristic of the composition. Written in the latest period of his active life, it shows only the ripened powers of its composer's mind; the orchestration, especially, being so exquisitely sympathetic with the colouring necessary to depict the varied subjects treated of, as to prove that "descriptive music" is only inartistic when it becomes imitative, rather than suggestive. We have undoubted proof that it would be impossible for any person to approach a subject in a more deeply religious frame of mind than did Haydn when he commenced the composition of the *Creation*. To glorify the words of scripture by the aid of music is the ambition of all composers who regard the art as a gift of the Creator, to be used for the benefit and enlightenment of mankind; and Haydn, who had already become acquainted with the profound thought displayed in Handel's Oratorios, could scarcely rest satisfied until he had shown the world that he also had used his powers to the noblest and highest purpose. But Haydn could not speak in music the language of true religion; and the devotion which he felt, therefore, finds but feeble utterance in the *Creation*. Overflowing with melody, and replete with vocal and orchestral effects, which must charm whenever they are heard, as a grand sacred work it falls below the sublimity demanded by a subject which only perhaps the giant nature of Handel could have successfully grappled with. In the *Seasons*, however, Haydn found a congenial theme for the display of those qualities which were as spontaneous with him as were the grander and more massive conceptions of his predecessor Handel; and the result is a composition of such excessive beauty that, were it not for the knowledge that in England the religious feeling which pairs the *Creation* and *Messiah* so inseparably together, has gradually blinded us to the superior merit of the *Seasons*, we might indeed wonder at the few hearings which have been given of the work in this country. Much credit, therefore, is due to Mr. Barnby for including it in his prospectus for the present season; and every praise must also be given for the generally effective manner in which it was presented. Madame Lemmens-Sherrington, whom we prefer in music not embodying the highest religious feeling, gave the utmost effect to the whole of the soprano part, singing the *Cavatina*, "Light and Life," and the solo, with chorus, "A wealthy Lord," so well as to make the lovers of encores regret the salutary decree against repetitions which we are glad to find Mr. Barnby is manfully adhering to. Mr. Byron, who replaced, at a very short notice, Mr. Vernon Rigby, absent from indisposition, gave the tenor music with much intelligence and feeling, creating a genuine impression in the air, "The traveller stands." Mr. Lewis Thomas sang with his usual earnestness the several bass solos, making quite a feature of the celebrated descriptive air, "Behold along the dewy grass," which was warmly and most deservedly applauded. Most of the choruses were admirably sung; but, to our mind, some were taken too fast, especially, "Come, gentle Spring." "The Hunting Chorus," and "Hark! the deep tremendous voice" were given to perfection; the legitimate power of Mr. Barnby's carefully trained choir being displayed to the utmost advantage. The band was thoroughly complete in every department; and Mr. Joseph Barnby's *bâton* is, we are glad to see, exercising more despotic authority than ever over the choir. The applause was enthusiastic throughout; and we sincerely trust that the warm reception of this beautiful work may lead not only to a repetition performance of it at the Oratorio Concerts, but to a more general recognition of its sterling merits throughout the country.

GENOA.

THE great event of the musical season here this winter has been the opening of a new Concert-room, built for Professor Bossola, and named by him "Sala Sivori," in honour of the illustrious violinist, Camillo Sivori, who is by birth a Genoese, and who gave his services on the present inaugural occasion. Two distinguished amateur vocalists, Signor Diaz de Soria and Signora Delsignore, lent their talent; and the Marchese d'Arcais delivered an introductory discourse on the cultivation of musical art. The programme selected by Maestro Bossola included Mendelssohn's Concerto in E minor for violin and orchestra, admirably executed by Sivori and his instrumental assistants. The care with which this piece had been studied, and the delight with which its performance was received on the present occasion, may serve to prove that when classical pieces are chosen and well produced, they give infinitely more pleasure than the trashy so-called music which is generally supposed to be more popular and attractive. The public taste is of a higher and more discriminating kind than is usually attributed to it; and we think that the attention with which this Concerto was listened to by a Genoese audience, and the applause it received from them, form marked evidences of the fact. The Marchese d'Arcais, in his discourse, took occasion to allude to the improvement visible in Genoese taste for sterling music; gracefully and graciously tracing one source of this improvement to the four years' series of classical concerts given at the house of a musical non-Italian resident in this beautiful city.

The fourth, fifth, sixth, and seventh of Maestro Lavagnino's Classical Concerts, at the Villa Novello, took place on the 22nd and 29th of December, and the 5th and 12th of January; the sixth concert consisting of a second historical selection of compositions from ancient and modern Italian masters. The programme included Leonardo Leo's choral fugue, "Kyrie eleison;" Alessandro Scarlatti's Arietta, "Deh! cessati;" Carissimi's Motett, "Gaudemus;" Marcello's Psalm, "Qual anelante;" Lulli's air from "Alceste" (for Charon), "Il faut passer dans ma barque;" Tartini's sonata for violin, "Il trillo del Diavolo;" duet and fugue from Pergolesi's *Stabat Mater*, "Vidit suum" and "Amen;" Guglielmi's Aria sancta, with clarinet obbligato, "Gratias agimus;" a jig and minuet, by Corelli and Geminiani, for violin and piano-forte; Cherubini's round for women's voices, "Perfida Clori;" Paisiello's terzetto buffo, from his "Barbiere di Siviglia;" "Ma, dov'eri tu;" and Giordani's brindisi "Vivan tutte le Vezzose."

THE New Polyhymnian Choir's public rehearsal for the past month was devoted to a selection of glees, part-songs, &c. The soloists were Misses Dixon, Avery, M. and A. Lowry, and Phillipe; Messrs. Woolnough, Blake, and Blinks. Mr. Robinson conducted, and Mrs. Paulsen accompanied.

THE North London Sacred Harmonic Society gave a concert at the United Methodist Free Church Lecture Hall, Charlotte Street, Islington, on Tuesday evening, the 18th ult. The programme contained selections from Mozart's *Twelfth Mass*, and Haydn's *Creation*. The soloists were Misses Pedder and Bent, Mrs. Broad, Mr. Marriott, and Mr. H. G. Froome, all of whom acquitted themselves very creditably. The choruses also were well rendered. Mr. Bent was leader of the orchestra, and Mr. James Boyce conducted. There was a numerous audience.

AT the fourth of the "Monthly Popular Concerts," held at the Angell Town Institution, Brixton, several pieces of much interest were performed, amongst which may be mentioned Beethoven's Quartett in D, for two violins, viola, and violoncello, a Duet for two pianofortes, by Mr. Cipriani Potter—excellently rendered by Mr. Walter Macfarren and Mr. Ridley Prentice—and Beethoven's Sonata in G (Op. 30, No. 3) well played by

Messrs. Ridley Prentice and Henry Blagrove. In addition to the artists named, Mr. Prentice was assisted by Messrs. F. Ralph (violin), Richard Blagrove (viola), and W. H. Aylward (violinello). The vocalists were Miss Annie Edmonds and Mr. Harley Vinning. Mr. Walter Macfarren was an able conductor.

A PERFORMANCE of Handel's Oratorio the *Messiah*, took place at All Saints' Church School Room, Spicer Street, Mile End New Town, on the 19th ult. The principal vocalists were Miss Dixon, Miss Sergeant, Mr. T. Coates, and Mr. Hulford; harmonium, Mr. W. Reeves (organist of All Saint's Church); conductor, Mr. Bassett. Mr. Hulford was enthusiastically encoired in "Why do the nations?" as was also Mr. Coates in "Thou shalt break them." The performance was a decided success.

A VERY successful concert, under the direction of Mr. R. B. Wheeler, took place at the Christ Church School Rooms, Battersea, on Wednesday, the 19th ult. The programme was well selected. Artists, Miss Edith Blair, Mrs. Poole, Madame Dowell, Mr. J. H. Croft, Mr. Wheeler, Mr. D'Oyley Carte, and the "St. John's Orpheus Quartett." Miss Blair's soprano voice was heard to advantage in Haydn's song, "My mother bids me bind my hair," which was encoired; and Mrs. Poole and Mr. Croft were highly effective in their solos. The excellent glee singing of the St. John's Orpheus Quartett was much appreciated; Otto's glee, "Pretty maiden," the "Three Chafers," and Hutton's "Evening's twilight," being enthusiastically re-demanded. Some pieces for the harp by Madame Dowell, for the flute by Mr. D'Oyley Carte, and for the pianoforte by Mr. Wheeler, contributed very materially to the success of the evening.

AN excellent series of four Lectures on the National music of Ireland, Scotland, Wales, and England, is now in the course of delivery by Mr. G. A. Macfarren, at the London Institution. Apart from the historical interest of these lectures, they are really attractive in a musical point of view, the illustrations being selected with the utmost judgment. The vocalists are Miss Banks, Miss Annie Sinclair, Miss Robertine Henderson, Miss Emma Forbes, Miss Julia Elton, Madame Patey-Whytock, Mr. Wilbye Cooper, Mr. Greenhill, Mr. Theodore Distin, Mr. Winn, and Mr. J. G. Patey. Several of the pieces have been ably arranged by the lecturer; and not only has the audience been most enthusiastic in the reception of these beautiful national melodies, but very many of them have been re-demanded with a decision and unanimity not to be resisted. The last lecture takes place on the 3rd inst.

THE first Concert of the St. Mary, Hornsey Rise, Choral Society was given in the Mission Room, Hanley Road, on Thursday evening, the 13th ult. The first part comprised Mendelssohn's 42nd Psalm, "As the hart pants," and a selection from the *Messiah*, the most noticeable features in which were "Comfort ye" and "Every valley," (Mr. Stedman), and "He shall feed His flock," sung with much effect by Miss Tomalin. In the second part the pieces deservedly encoired were a part-song, "Love's Whisper," and a song "Call her back," each by Mr. J. Parry Cole (the latter sung by himself), a pianoforte solo by Master Edwards, song, "Mandolinata," by Mrs. Burgess Perry, and duet, "Over the Hawthorn hedge," rendered with spirit by the Misses Moss. The concert gave the greatest satisfaction; and the progress of the Society, under Mr. J. Parry Cole, as conductor, reflects much credit on him. The proceeds were devoted to the various works in connection with the Mission Room.

AN Amateur Concert, which has been given annually for some years past, in aid of the Building Fund of the St. Mark's Schools, Camden Town, and which took place on Wednesday, the 5th ult., at the School Room, Grove Street, deserves a word of notice on account of the very excellent, and chiefly new, music chosen for per-

formance. Mr. J. Baptiste Calkin's excellent Anthem, "Behold now, praise the Lord," and Mr. Berthold Tours' melodious "Blessed are they," both very interesting works, were well given by the ladies and gentlemen of the choir, under the direction of Mr. George Calkin (organist of St. Mark's Church), and were listened to with evident pleasure. In the second part (secular) the Serenade, "Stars of the Summer night," also from the pen of Mr. Tours, was sung with great taste by Mr. G. Calkin, and obtained a well merited encore. Mr. E. Salzmann presided at the pianoforte. The room was well filled, and the result must have been in every way satisfactory.

AN excellent Concert was given at the City of London College, Leadenhall Street, on the 6th ult., the opening night of the Lent Term. The first part consisted of a selection from the *Messiah*. Miss E. Robertson sang "I know that my Redeemer" with great taste and expression, and was also much applauded in "Rejoice greatly." Mrs. Hooper gave "O thou that tellest," with much effect. Mr. Stedman was very successful in "Comfort ye" and "Every valley;" and Mr. J. T. Beale (evidently a favourite here) sang the bass music in a highly creditable manner. Of the choruses, given by the City of London College Choir, especial mention must be made of "And the glory," "Glory to God," and the "Hallelujah." During the interval, a vote of thanks to the choir and conductor was proposed by the Secretary, Mr. Beek, and carried unanimously. The second part was miscellaneous, and included "Gentle Troubadour," (given by Mrs. Hooper, and encoired), "Love's request" (beautifully sung by Mr. Stedman, also re-demanded), "Send me a lover, Saint Valentine," (by Miss E. Robertson), and "Hearts of oak," (by Mr. Beale). A feature in the concert was Mr. G. H. Robinson's performance of Thalberg's "Last Rose of Summer," which was encoired. Mr. Constantine conducted, and Mr. G. H. Robinson accompanied. We are glad to find that the Council of the College gives due prominence to music in the Educational programme of the Institution; there being an elementary class, under the able tuition of Mr. Constantine, whilst the Choir of the College, numbering above 50 voices, practice under the same conductor.

A CONCERT was given at St. George's Hall on Wednesday, the 12th ult., by Mr. Denbigh Newton, assisted by Miss Ellen Glanville, Miss Fanny Armytage, Mr. Charles Stanton, and others.

AT a Tea and Public Meeting, held in St. John's Schools, St. Mark's Bethnal Green, on the 4th ult., on behalf of the proposed new Church, (presided over by Morgan Howard, Esq.) addresses were delivered by Locock Webb, Esq., and several clergymen and gentlemen of influence. A number of anthems and other pieces of music selected for the occasion by W. Harvey, Esq., and the members of the Victoria Park Sacred Choral Association, enlivened the proceedings; and a hearty vote of thanks was accorded to the singers for their exertions. The new incumbent of St. Mark's is the Rev. J. W. Harte, late of Hall's Green, Birmingham.

THE Tonic Sol-fa College has just concluded its annual meetings at the Young Men's Christian Association, Aldersgate-street. Papers were read and model lessons given on a variety of topics connected with the teaching of music. Mr. Curwen gave three lectures on the art of teaching, including the principles of written and oral method. A. J. Ellis, Esq., F.R.S., gave a lecture on "Just Intonation," in which he showed the importance of the partials (or harmonics) in the practical working of harmony. Other papers were read by Mr. Ashcroft "On the Essential Conditions of a People's song in Church;" by Mr. J. Spencer Curwen, "On Musical Notes on the Continent;" by Mr. G. Proudman "On True Expression in Music, &c." Considerable discussion took place on the French *Langue des durées*, which has recently been adopted as a part of the Tonic Sol-fa method. The last

meeting was devoted to competitions for prizes and certificates in various branches of musical skill. There were in all sixty competitors, and prizes to the amount of £17 were distributed.

The second concert of the Brixton Choral Society for the present season was given on Monday the 10th ult., when, in addition to a well selected number of part-songs, two Cantatas were performed, the first being Van Bree's "St. Cecilia's Day," and the second the seasonable work by Mr. Macfarren called "Christmas." Space will not allow us to discuss the merits of the performance; but the whole programme was gone through with great success. Two choruses in "St. Cecilia's Day" were repeated, by the general request of the audience, and the Chorale, "Incense odours," with harmonium accompaniment, was highly effective. Every praise must be awarded to Mr. Lemare, the energetic conductor, for the great pains he evidently takes in the training of the choir, and for his endeavours to realise the composer's ideas, and to put their works before the public in so satisfactory a manner. The solos were given by Madlle. Romanelli, Miss Ellen Dix, and Mr. Rogers. The chorus was not quite so numerous as at the former concert; but great improvement was perceptible in the style of singing. Mr. J. Harrison was, as usual, at the pianoforte. Mr. Arthur Sullivan's Oratorio, "The Prodigal Son," is to be given at the next concert.

A *Soirée musicale* was given on Monday, the 17th ult., at Norfolk House, Baywater, under the direction of Mr. Lansdowne Cottell, which was well attended. Some excellent part-songs were given, together with some solo singing and pianoforte pieces. Miss Emily Blanche was encoined in "Away from dear Erin," and Miss A. Dwight in Venezano's "A che assorto." Miss Janet Cadogan sang "To the woods" well, and Madlle. Marie Christine's "I'm a fisher-maiden" was effectively rendered. Mr. C. J. Bishenden in "Tis jolly to hunt," and Mr. George Taylor in "Why breathe that sigh," were loudly applauded. Some pianoforte solos, played by Miss Evans, Fraulein Jamuska, Madlle. Mardoni, and M. C. F. Webber, attracted much attention. Mr. L. Cottell presided as conductor.

THE Annual Report of the Birmingham Amateur Harmonic Association, presented at the meeting on the 21st December, shows that the balance in hand at the close of last year has not been diminished, notwithstanding a considerably increased expenditure during the present year, and that there is a continued accession to the number of its members. Several works of importance have been given by the Society; and there is every reason to hope that, with the cordial co-operation of the members, and the support of the music-loving public, the future prosperity of this valuable Association may be permanently insured.

M. Lefébure Wély, the celebrated French organist and composer, died during the past month, at the age of fifty-three. M. Ambroise Thomas delivered a funeral oration at the grave.

Reviews.

NOVELLO, EWER AND CO.

1. *Six Preludes and Fugues for the Organ.*
2. *Seven Preludes and Fugues for the Organ.*
3. *Six Short Preludes for the Organ.* Composed by the Rev. Sir Frederick A. Gore Ouseley, Bart.

THAT fugue writing is to a certain extent a work of calculation is a fact which we suppose requires no proof. But, on the other hand, it is also equally certain that great musicians have not unfrequently succeeded in making such dry bones live. This was, however, most frequently the case at the time when musicians thought in fugue; when the notion of writing a chorus that was not at the least full of fugal points would hardly ever be entertained. Mendelssohn, who was exceptional in almost

everything, was exceptional in this. Without being one of those to whom double counterpoint suggested itself with a natural spontaneity, he was able so far to enter into the spirit of the ancient writers—at the same time retaining his own individuality—as to revivify the old forms, rendering them not only tolerable, but beautiful to modern ears. Even he, however, grew to doubt the propriety of the process; and began in his later days to free himself from the trammels of pedantry.

As we have just said, these trammels were not felt in earlier times, because fugal forms were then the natural expression of the musicians of that day. For a similar reason we are bound to regard the Preludes and Fugues now under notice as more than mere exercises. It is impossible for any one, after a careful examination of these works, to come to the conclusion that they have been deliberately composed in fulfilment of a self-imposed task; the evidences of spontaneity are too numerous. If we look at the subjects we find that they assert an individuality through all the intricacies of the fugues. The counter-subjects, too, with a character almost as marked in a different way, unite harmoniously with the subjects, yet at the same time retain their individuality throughout. The episodes are natural and interesting, almost invariably springing from some portion of the subject or counter-subject. Then we have the subject inverted, augmented, and diminished: the *pedale*, and, last of all, the *stretto*, close, compact, and intricate, and with all this, perfect naturalness and unflagging interest.

In a case like this, where abstruse forms are invested with true musical feeling, we should fail in our duty were we not honestly to state our conviction that such works do infinite credit to the English school of composition, no less than to their distinguished composer. And we do not hesitate to say, that were young organ students put to these Preludes and Fugues as soon as they have gone through Schneider's Organ School, instead of breaking their hearts against the difficulties of Bach, we should soon witness a marked difference in the extra finish and completeness of organ-playing in this country.

The National Anthem, with variations for the Organ. Composed by Samuel Sebastian Wesley.

THE works of this eminent cathedral organist and composer are always distinguished by something either daringly original or large in idea, and not unfrequently both. His great Service in E, and the majority of his anthems, offer abundant evidence of this. Hardly less so does the work under notice. It is undoubtedly difficult to play, and requires an instrument of large resources to do it justice; but we believe there is no lack of good organists or large organs in this country. We cannot therefore doubt that it will be extensively used.

Te Deum Laudamus. Composed by Charles Edward Noverre.

THERE is so much modern feeling in this setting of the *Te Deum*, that we are rather surprised to find the notation altogether antique. It is almost amusing to see the phrase—

Day | by | day | we | mag- | -ni- | -fy | Thee ; |

spaced out so that each syllable has an entire bar to itself; and more especially when we consider that each bar is of short duration. This, however we suppose, may be considered to a great extent a mere matter of taste. What is more certain is that Mr. Noverre has written a good *Te Deum*, which gives promise of better things.

An Evening Service in the Key of D. By Dr. Bunnett.

WE fear Dr. Bunnett has hardly done himself justice in this little composition. In his evident desire to be simple, he has become inane. When we state that nearly every phrase begins and ends in the key of the tonic, it will suffice to indicate a want of variety, add to which we look in vain for any gleam of freshness or latent power.

The Nicene Creed. For voices in unison. Composed by Charles H. Morgan.

To lovers of Marbecke's setting of the office of the Holy

The Cambrian Plume.

The Words by HENRY DAVIES.

The Music by BRINLEY RICHARDS.

London: NOVELLO, EWER AND Co., 1, Berners Street (W.), and 35, Poultry (E.C.).

Animato.

SOPRANO.
All hail! to the plume that hath em-blem'd the sto-ry of

ALTO.
All hail! to the plume that hath em-blem'd the sto-ry of

TENOR
(8vo. lower).
All hail! to the plume that hath em-blem'd the sto-ry of

BASS.
All hail! to the plume that hath em-blem'd the sto-ry of

ACCOMP.
(ad lib.)
Animato. f

Cambria's en-du-rance of old, That white as the Snow on the Peaks of E-ry-ri,* Its

Cambria's en-du-rance of old, That white as the Snow on the Peaks of E-ry-ri,* Its

Cambria's en-du-rance of old, That white as the Snow on the Peaks of E-ry-ri,* Its

Cambria's en-du-rance of old, That white as the Snow on the Peaks of E-ry-ri,* Its

* "Eryri"—Snowdon.

pu - ri - ty claims to un - fold! An en - sign un - sul - lied o'er moun - tain and val - ley, Tri -

umphantly still may it soar, In sea - sons of dan - ger the va - liant to ral - ly, Their

trust when the dan - ger is o'er, Their trust when the dan - ger is o'er.

Though tell-ing of con-quest in his - to - ry's pa - ges, The Plume we would honour and

Though tell-ing of con-quest in his - to - ry's pa - ges, The Plume we would honour and

Though tell-ing of con-quest in his - to - ry's pa - ges, The Plume we would honour and

Though tell-ing of con-quest in his - to - ry's pa - ges, The Plume we would honour and

prize; More surely a na-tion's af - fec-tion en-ga-ges, When worn by the good and the

prize; More surely a na-tion's af - fec-tion en-ga-ges, When worn by the good and the

prize; More surely a na-tion's af - fec-tion en-ga-ges, When worn by the good and the

prize; More surely a na-tion's af - fec-tion en-ga-ges, When worn by the good and the

wise, Heav'n grant, then, its wearer as onwards he presses, May cherish the love he has

wise, Heav'n grant, then, its wearer as onwards he presses, May cherish the love he has

wise, Heav'n grant, then, its wearer as onwards he presses, May cherish the love he has

wise, Heav'n grant, then, its wearer as onwards he presses, May cherish the love he has

won: So Wales shall re-joice in the Prince she pos-sess-es, and

won:.. So Wales shall re-joice in the Prince she pos-sess-es, and

won: So Wales shall re-joice in the Prince she pos-sess-es, and

won:.. So Wales shall re-joice in the Prince she pos-sess-es, and

Eng-land be proud of her son, And Eng-land be proud of her son!

Eng-land be proud of her son,.. And Eng-land be proud of her son!

Eng-land be proud of her son,.. And Eng-land be proud of her son!

Eng-land be proud of her son,.. And Eng-land be proud of her son!

Communion this Creed may prove attractive. But to our mind it is simply unpalatable. Genuine old work is always interesting because, at any rate, it was new when first done. But sham antiquities have fortunately never (except in music) been held in high esteem; and even in music the imitation is beginning to be very properly despised.

The Nicene Creed (Ely Prize Setting). Composed by Alex. S. Cooper.

We have long ago been convinced of the futility of expecting any good result from offering prizes for musical compositions. Of the number of works which have obtained prizes during the last quarter of a century there is not one which stands before the public as a successful work; we might almost ask if there be one which is worth the trouble of performance. In the present instance the adjudicators have been more fortunate, for Mr. Cooper's setting is a good, church-like composition, with a tender and devotional setting of the Incarnation and Crucifixion sentences. A monotone setting of the Creed, by the same composer, is not quite so much to our taste.

God be merciful unto us (Psalm 67). Composed for Eight Voices, without accompaniment, by Berthold Tours.

It is a matter of considerable pleasure to us to find the ranks of the church composers swelled by such recruits as Mr. Tours. Assuredly the old stigma "raw" recruit cannot be applied to the composer of such a work as this, which many a veteran might be proud to acknowledge as his own. It is jubilant, pathetic, solemn, and dignified as the varying character of the words require, and yet it never loses its unity of feeling. It is modern, without being secular, bright in colour, without being garish, and a careful adaptation to the peculiarities of the human voice is not one of the least marked of its characteristics.

I heard a voice from heaven. Anthem. Composed by John Goss.

This Anthem is an amplification of the last movement of the Burial Service by the same composer, which was noticed in this paper some time ago. We have little to add to what we then said, except perhaps to mention that the rather delicate task of enlarging has been performed without the slightest sacrifice of interest. It now appears as an anthem of the simplest kind, but full of the most deep devotion and touching paths.

We declare unto you glad tidings. Anthem for Easter. Composed by J. Frederick Bridge.

We had occasion a short time ago to speak in terms of approbation of a secular composition by Mr. Bridge—the first which had come under our notice. We are now in a position to add a few words of commendation for a sacred composition—also the first we have seen. If the part-song was somewhat satisfactory, the anthem is more so, being bold, tuneful, and fresh. A climax just before the return of the first subject is singularly vigorous and strong. On the whole we cannot fail to recognise indications of considerable talent in Mr. Bridge.

O Lord correct me. Full Anthem for four voices, and *Grace* (Honos, Laus et Gloria). Composed by James Coward.

The Anthem is a composition exhibiting much cleverness of construction, and—what is better—great musical feeling. It so far follows the ancient rule that every part forms a distinct melody in itself. But here its resemblance to ancient work stops; and for the rest, it is all purely modern, and very properly bears the impress of the nineteenth century upon it.

The *Grace* is a spirited composition for men's voices, with a strongly marked melody and bright modern harmonies. Here and there are bold modulations, producing a singularly good effect, and so skilfully managed as to present few or no difficulties to the amateur singer. Altogether we strongly approve of these two specimens of Mr. Coward's talent.

Not unto us, O Lord. Anthem composed by Joseph Robinson.

THERE are one or two features about this anthem which render it somewhat remarkable. First the key is D flat major (and afterwards minor). In the second place the solo voices for which it is cast are alto, tenor, and two basses. And in addition to these it requires two complete chorus choirs to give it due effect. We may fairly say the twelve vocal staves on the last few pages present a most formidable appearance. They also suggest an enquiry as to what cathedral establishment this could have been intended for, seeing that six or twelve lay-clerks are almost as many as are to be found in any of the English cathedrals. Apart from all this, however, we have to say that the composition is exceedingly melodious, and calculated to produce a considerable effect.

Sing Praises unto the Lord. Anthem. Composed by Irvine Dearnaley.

THE chief characteristic of this anthem is a certain promise of future excellence on the part of its composer, rather than a complete fulfilment of the requirements of anthem writing. Little weaknesses continually peep out, not the least of which is a constant hankering after worn-out points of imitation, and a somewhat clumsy treatment of the same. The best thing we could recommend to Mr. Dearnaley is that he should submit his compositions before publication to the mature judgment of some well-known professor. Had this been done in the case of the present anthem, we are persuaded it would never have attained to the dignity of print; and its composer would have had one cause less for future regret.

Judge me, O God.—Psalm xliii.

My God, my God, why hast Thou forsaken me?—Psalm xxii.

Why rage fiercely the heathen?—Psalm ii.

Composed by Felix Mendelssohn Bartholdy.

THESE cheap editions of works already too well known to need comment, will render them still more popular, and enable Choral societies all over the kingdom to become thoroughly acquainted with their excessive beauties. Whatever may be said of the rapid spread of music, there can be no question that many country choirs are still devoting their energies to the practice of compositions which can scarcely afford an equivalent for the trouble bestowed upon them; and which, indeed, are too often selected, not so much on account of their intrinsic value, as because they are easily procurable, or perhaps in deference to some local influence. The publication of these three Psalms—amongst the most beautiful of all Mendelssohn's smaller sacred compositions—at a price within the reach of every lover of choral music, will do much towards educating the taste to the appreciation of the highest works. The extreme popularity of the first Psalm on our list, "Judge me, O God," at the metropolitan concerts, is a convincing proof that Choral classes have only to persevere in giving good music, and an audience will be certain to accept it with pleasure.

First Sonata, for Pianoforte and Violin. By Walter Macfarren.

IT is a healthy sign of the times that English composers, with every temptation to write for the public, should occasionally write for the art. And we may also say that, remembering the number of musical aspirants who have begun and ended with an Oratorio, we are pleased to welcome an author who tries his "prentice hand" on pieces of comparatively small pretension, and reserves his "First Sonata, for Pianoforte and Violin" until the requisite knowledge and power for the composition of such a work have grown up gradually by years of experience. In every respect, we may pronounce Mr. Macfarren's Sonata an excellent addition to the few productions of this class contributed by modern composers. The first movement is by far the best. Based upon a *Cantabile* theme, of

the most winning character, it is beautifully written for both instruments, the passages, although brilliant and effective, betraying in no part the appearance of having been laboriously hammered out at the Pianoforte. The second subject gains its contrast chiefly by the variety of character given to the Pianoforte part, some impetuous octaves, triplets, and syncopated passages giving a vitality to the movement which is excellently sustained to the end. The Romance, which follows, opens with a placid and graceful melody, succeeded by a vigorous theme, in the Dominant, the return to the key being effected by an oft-repeated ascent to the Dominant seventh, in the Pianoforte part. The sustained key-note for the violin, against the harmonies on a pedal, in the Pianoforte part, is a point of extreme beauty. The subject of the *Scherzo* is somewhat heavy, and in itself not sufficiently attractive; but it contrasts well with the melodious *Trio*; and after the return to the *Scherzo*, the movement concludes with some vigorous and well-written passages for both instruments. The *Rondo* is exceedingly light and elegant; and the vivid, tripping, leading theme is excellently kept up throughout. The clear writing in this movement is deserving of the highest praise: the instruments never get in each other's way; and the whole of the part for the violin is so well considered as amply to prove that the composer is practically acquainted with its resources. As his first attempt in a style of composition which so severely taxes the creative powers, Mr. Macfarren has every right to congratulate himself upon his success; and Mr. Henry Holmes (to whom the Sonata is dedicated) will consult his own interest and repay the compliment conferred upon him by the composer, if, during the coming season, he will take a favourable opportunity of bringing the work to public judgment.

The March of the Pilgrims; for the Pianoforte. Composed by James Brabham.

WITHOUT enquiring too curiously whether there is anything peculiarly appropriate to "Pilgrims" in this composition, we may say that it is a good March; and although not strikingly original, has the appearance of being composed by one who does not write carelessly. The harmonies are always well considered, and the themes are melodious and pleasing.

Tribute to Spring. Four-part Song. Words by J. Moon, Esq. Composed by Herbert S. Irons.

It seems to be as true that Englishmen are always singing about the weather as that they are always talking about it, for the quantity of music—and especially of part music—written in praise or in dispraise of the state of the atmosphere is almost incredible; and we almost wonder, when this prolific subject is worn out, should that time ever arrive, what poets who supply part-song composers with verses, will write about. As one more contribution to the songs of the Seasons, we may, however, welcome this graceful composition, by a writer who has feeling for melody, and understands how to write clearly and intelligibly for the voices. One point worthy of especial commendation is that the temptation to set the words, instead of the ideas, has been steadily resisted throughout. In proof of this, we may mention that the music to the words "The melody rising," has a progression downwards; that there is no attempt to hum when the "busy bee" is mentioned; and that the phrase, "The young lambs are skipping and bounding along," does not 'compel the singers to sympathise with the gambols of the animals by any undue galvanic vocal efforts. The melody is extremely pleasing and appropriate. A very good modulation into the tonic minor takes place after the double bar; and several keys are afterwards gracefully and effectively touched, the return to the original subject being introduced by an ascent to the dominant seventh, in the soprano part. Choral societies will find this composition a valuable addition to their store of part-music, for it is not only melodious and effective, but easy to sing.

London: NOVELLO, EWER AND CO. Birmingham: RUSSELL. *Singing Card*, for the use of Choirs, Choir-masters, Schools, and Elementary Classes.

WE should have been better pleased with this Card had the author attempted to teach less. An explanation of the rudiments of music would have been quite enough to fill the sheet, without any directions as to the method of practising the voice; and examples of the subjects treated upon might then have been given at greater length. Take, for instance, the lesson on time, and let any person utterly unacquainted with the subject attempt to comprehend the matter by this short sentence: "Time is of two kinds, Common, or even, as 2, 4, 6, 8; Triple, or uneven, as 3, 9. 'C' signifies Common Time." As not a word is said about Compound Time, or the grouping of notes according to the rhythm, it is impossible that the student can understand more than that in every time a certain number of notes, declared at the commencement, will be found in every bar. Again, although the major scale is fully shown, with all its intervals, the minor scale is very lightly touched, and only one example is given, the pupil being requested to "figure minor melodies according to the relative major figuring, regarding the sharps and flats as accidentals." Beyond these objections, we have nothing whatever to urge against this little elementary guide. It is exceedingly cheap; and if choir-masters can fully explain to their pupils the subjects which are here so hastily sketched, the Card can be used with advantage by the members of a choir. The method of practising intervals by whispering the steps of the scale which lie between them, is extremely good.

ALFRED WHITTINGHAM.

Hymn Tunes and Chants. Composed by William A. Blakeley.

THESE are settings of some of the most popular Hymns of the day; and in no single instance do they reach to the already well-known settings. In saying this, we wish it to be understood that we would discourage all attempts at re-setting hymns unless an absolute advantage is gained, and this we cannot, in honesty, say is the case in the present attempt.

Glasgow: WILLIAM HAMILTON. London: F. PITMAN.

Hamilton's Patent "Union" Musical Notation.

WE have received a batch of music for singing-classes printed in this new notation, with a request that attention should be drawn to the claims of the invention upon public notice. The multiplicity of attempts to reform the established notation amply prove that the system of representing fixed sounds, irrespective of their arrangement in a scale, although scarcely felt as a serious drawback by an instrumentalist, cannot be mastered without much difficulty in elementary singing-classes, because the intervals of the key, which appeal irresistibly to the ear, are not expressed to the eye. It would be impossible in our limited space to do more than briefly allude to a few of the many efforts which have been made to remove this obstacle. Unquestionably the greatest credit is due to Miss Glover, of Norwich, who not only developed a complete system of notation—the basis of which was to make the syllables Do, Re, Mi, &c., always express the intervals of the key—but conducted a class on this method in a large Infant-school at Norwich. The "Sequential System of Notation," proposed by Mr. William A. B. Lunn (the author of several miscellaneous literary works, under the pseudonym of "Arthur Wallbridge"), was a more sweeping reform of the existing notation. In this system the arrangement into sequences is strictly adhered to; a medium group being fixed upon, and all the others reckoned above and below it. The Tonic Sol-fa method, propounded by the Rev. Mr. Curwen, is a modification of Miss Glover's system, in proof of which the author candidly admits that whatever success his own efforts may attain, the great merit must belong to the original inventor. In

this plan there is much that is good; but we regret that Mr. Curwen should (carrying out the theory so admirably laid down by Colonel Perronet Thompson), attempt to teach perfect intervals of the scale, instead of yielding to the division of the octave into twelve semitones, a practical method which has satisfied the exquisitely refined ears of our greatest musicians, who have themselves been performers upon keyed instruments, and which Spohr (one of the most accomplished players upon an instrument of all others capable of expressing just intonation) emphatically declares to be the only system which can be effectually reduced to practice. So decided, however, is Mr. Curwen on this point, that he will not even write his notes in a staff, because it cannot, he says, give a "correct picture" of the intervals; although it must be obvious that, even admitting the necessity of attaining perfect intonation, having first compelled his pupils to be thoroughly grounded in the real intervals, by means of his "modulator," there can be no possible reason why they should not afterwards see them written in a staff, the lines and spaces of which merely express steps of the scale, and not distances. The inventor of the "Union" notation evidently appreciates the advantage of the use of the staff, and writes his notes precisely as in the established system, with the initial letters of the intervals of the scale inside the head of the note. This appears to us most decidedly an improvement upon the Tonic Sol-fa method; for it represents the ascent or descent of the sounds, determines the interval of the scale, and will certainly lead students in a very short time to read from our present notation. The only practical objection to the use of this system in singing-classes will, we think, prove to be the difficulty of always reading the letter denoting the interval of the scale; for although in the specimens before us, it is tolerably legible in the semi-breves and minims, it can scarcely be seen with sufficient clearness in the black-headed notes. Improvements, however, upon the method now adopted may still be thought of; and even in its present state—although of course it can only be looked upon as a sort of temporary compromise between two systems, rather than as a system itself—the plan is sufficiently ingenious to ensure a wide popularity.

ASHDOWN AND PARRY.

The Song of the Brook. Sketch, for the Pianoforte. By E. A. Sydenham.

We have already awarded much praise to Mr. Sydenham for the fresh and original character of most of his vocal music; but we regret we cannot conscientiously deliver the same verdict upon his pianoforte compositions, if this may be taken as a fair specimen of them. Not that we have anything whatever to say against his piece as a carefully manufactured article for drawing-room consumption—for the theme is pleasing, the arpeggios are easy to play, and the second subject, in the subdominant, is sufficiently melodious—but a more thoroughly conventional composition, in every respect, never came before us. To this, however, we should not object (for, as we have said, the piece is good of its kind), but Mr. Sydenham is a composer of whom we have had hopes; and we do not intend that he shall disappoint us without kindly and frankly telling him of it.

ROBERT COCKS AND CO.

La Vivandière. Morceau Militaire. Composé pour le Piano, par Brinley Richards.

A brisk and melodious little piece, with sufficient military character to justify its title. Mr. Richards's Pianoforte compositions always lie well under the hand; and *La Vivandière* may lay claim not only to this important merit, but also to that of not presenting any perplexing executive difficulties.

Thy voice is near. Transcribed for the Pianoforte by Brinley Richards.

We are always more pleased to welcome Mr. Richards in original music than in "transcriptions" of other persons'

ideas; but those who like these arrangements of popular songs may rely upon it that Mr. Wrighton's melody is treated as effectively as the hundreds of others have been by the same hand. The theme, too, is pretty; and all who long for "tune" will listen with pleasure to this piece.

The Mother's visit. Song. Words by the author of "John Halifax, Gent."

The Northern Star. Ballad. Words anonymous. Composed by Alfred Scott Gatty.

WE recollect hearing a lady, who had returned from seeing a tragedy at a theatre, declare that she cried all the evening, and never enjoyed herself so much in all her life. The composers of the majority of modern songs must, we presume, imagine that this same notion of "enjoyment" is extremely prevalent amongst the lovers of vocal music in our drawing-rooms, for certainly they do choose the most mournful subjects that can possibly be conceived. We can scarcely believe that the eternal talk about the "churchyard" can, as a rule, be welcome in a cheerful party; but we suppose that publishers know what sells best; and all we have to do, therefore, is to listen and be miserable. Mr. Gatty has, in the two songs before us, faithfully followed the fashion; for the first describes the visit of a deceased mother to her child—the apparition bending her eyes "upon the anguish" of her offspring; and the song ending with the question, "Art thou come for me?"—and the second gloomily depicts the misery of a young girl, who "wanders among the grassy graves," bewailing the loss of her lover, who has been wrecked in the "Northern Star," the melancholy fact being announced by the phrase, "The dead they cannot hear." Musically speaking, Mr. Gatty has performed his task well in both these songs. The melody of "The Mother's visit" is extremely simple; and the words are expressed throughout with much feeling. "The Northern Star" will, however, we think, become more popular, for the pathos of the little story is skillfully followed by the composer. The only objection that we have to the harmony is where the dominant seventh rises in the voice part on two fundamental chords, to the words, "I stray," in the first verse; a defect which is rather heightened on the repetition of the passage, by being made to move in fifths with the bass, although certainly one is diminished. Having on former occasions expressed a favourable opinion upon Mr. Gatty's poetical settings, we should now be pleased to greet him in something of a higher character than the lugubrious songs under notice.

C. JEFFERYS.

Cathedral Gems. For the Pianoforte.

- No. 1. *Nantes.*
- " 2. *Worms.*
- " 3. *Rotterdam.*
- " 4. *Malaga.*
- " 5. *Rouen.*
- " 6. *Caen.*

By Louis Dupuis.

THESE six pieces, like those by Felix Gantier, reviewed some time ago in the "Musical Times," are especially intended for young players, and will, we think, be found equally acceptable to teachers and pupils. No. 1 is founded on Mozart's twelfth Mass; No. 2, on Weber's Mass in G; No. 3, on Haydn's third or "Imperial" Mass; No. 4, on Beethoven's Mass in C; No. 5, on Gounod's Messe Solennelle; and No. 6, on Rossini's "Stabat Mater." They are written in the form of little Fantasias, each commencing with a short introduction. No doubt those on subjects from the "Stabat Mater," and Weber's Mass will be the most acceptable to juvenile pianists; for the themes are extremely pleasing, and it is music that "parents and guardians" can nod their heads to throughout. For ourselves, we should have preferred that such headings as "Kyrie, from 1st Mass in C," in No. 4, should not have

been given; for it leads those unacquainted with the works from which they are taken, to imagine that entire movements are extracted; and first impressions are all important in musical training. The illustrations, printed in colours, are exceedingly beautiful, especially that of the Cathedral of Rouen, in No. 4, and the moonlight view of St. Lawrence Cathedral, Rotterdam, in No. 3.

AUGENER AND CO.

Four Songs. For Voice and Pianoforte. By S. J. Rowton. Op. 2.

MR. ROWTON has been ambitious, considering that these Songs are numbered Op. 2, for he has so overlaid his accompaniments that his singer has little to do but endeavour to struggle against them: indeed, the compositions should really have been called, for "Pianoforte and Voice." In spite of this defect, however, there is very much to commend, both in the vocal and instrumental parts of these works; for the composer has brought much musical knowledge and poetical feeling to his task. No. 1, "The Flower and the Star," written in $\frac{3}{4}$ rhythm—we know not for what reason—although faulty in some of the harmonies, is composed throughout in true sympathy with the words, and contains some exceedingly graceful vocal phrases. No. 2, "A Lake and Fairy Boat," to some excellent verses by Thomas Hood, appears to have been written for the Pianoforte, and a vocal accompaniment added afterwards. It is, however, extremely elegant, and, if delicately accompanied, would, we think, prove effective. No. 3, "I'll think of thee," has a melodious theme; but the Pianoforte part is laboured, and seems to be always getting in the way of the voice. The harmonies, however, are generally carefully written; and a well managed enharmonic modulation gives much life to the song. No. 4, "The Violets are blooming"—with a syncopated accompaniment, the bass constantly progressing in sixths with the voice—is fidgetty, and will scarcely please either singer or pianist, although the words are well expressed, and either part, taken separately, would be effective. With all the blemishes we have mentioned, there is enough merit in the songs to make us wish to meet the composer again.

Original Correspondence.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Reading the December and January numbers of your valuable Journal has set me thinking about music as connected with education, and I hope you will allow me to add my mite to the collection of observations already contributed. Mr. Lunn's remarks on the ungrateful manner in which orchestral players are treated compared with the honour and remuneration given to singers, account for certain facts which have long been a puzzle to me, viz.: first, why the violin and violoncello should be much less in demand at concerts and in society than the pianoforte and voice? secondly, why there should be hundreds of amateurs singing or playing the pianoforte for one attempting the strings? thirdly, why there should be hundreds of teachers of pianoforte and singing for one teacher whose instrument is the fiddle? Mr. B. Richards' remark as to the pedal-harp being too heavy and too expensive for a national instrument, applies almost equally to the pianoforte. Nothing contributes more to the diffusion of musical knowledge than the common use of instruments that can be easily carried about. Nor does this apply only to those classes of people who are obliged to practise strict economy in their recreations. The size of pianofortes, and the expense of frequent tuning, is an obstacle to their being used as a means of studying concerted music in private houses; yet the study of concerted music is absolutely necessary to form a player. The habit, so common among amateurs, of never playing anything but solos, is fatal to the acquirement of that feeling for time, accent, rhythm, and harmony, which lays the foundation of musical knowledge and fine taste. Those

young ladies who have not the good fortune to possess musical brothers, are generally shut out from gaining a practical acquaintance with a class of music acknowledged to be the best for forming at the same time ear and finger, viz., the pianoforte and string duets of the great composers. Were the violin taught to all boys gifted with musical ear, just as the pianoforte is to their sisters, there would be an immense gain to the country of wholesome amusement, to say the very least. Another advantage would be that if amateur violinists became plentiful, they would soon put a stop to the present fashion of using pianofortes hideously out of tune. It is not rare to hear ladies, inhabiting houses full of the luxuries of life, playing on instruments so false as to be a torture to a cultivated ear. As for the pianofortes used by young people supposed to be studying music, they are often in such a state as to be a source of perpetual irritation to children gifted with delicate ear, while they are an effectual means of preventing improvement in those who possess only a moderate degree of musical perception. To expect children to learn music while they hear nothing but a jingling instrument, often out of tune, is about as reasonable as to expect them to profit by the teaching of a drawing-master while they are compelled to draw in a room so dark that they can hardly see one line from another. Were music studied in a solid and an intellectual mode by the higher classes, and by the rich middle class, it would keep thousands of boys out of mischief, and produce a number of professional violinists whose habits and education would be very different to those of men who look to theatres as the main source of employment. Intelligence, patience, good manners, and good conduct are expected in a pianoforte teacher, who is admitted to many houses with as much confidence and respect as the family doctor or the family solicitor. I do not deny that John Bull and his wife (Lady Bull or Mrs. Bull, as the case may be) draw a very decided line between a first-rate pianoforte teacher or organist and a "fiddler." The cause of this insular prejudice arises from the circumstance of the violin not being in England a piece of domestic furniture, like the pianoforte, nor a "sacred" instrument, like the organ and harmonium. And this brings me to another suggestion. Why should not girls as well as boys learn the violin? It is too absurd in these days, when it is proposed to allow women to study all that men study, to talk about the violin being a "masculine" instrument. Is fiddling a more "masculine" employment than going across country with hounds? What a blessing it would be in families where there are several daughters destined to learn music, if one might escape the eternal pianoforte and take to the violin. Think of the wearisome work it is to listen of an evening in a dull country-house to three or four young ladies, succeeding one another, each playing a piece just like the one that went before it! Varied, perhaps, by a ballad or opera air of the most hackneyed kind. English girls learn singing so badly, that in spite of the fine voices England abounds in, the singing one hears in general society is even worse than the playing. Of course there are exceptions, but that is the rule. All this would be reformed, if the violin were studied by ladies, because that most perfect of instruments cannot be learnt (as, alas! the pianoforte can be) by a purely mechanical process. Some slight acquaintance with musical grammar is obtained by learning only the elements of violin-playing, and once in the hands of intelligent boys and girls, this noble instrument would lead them on to a thorough knowledge of the history and literature of music. Here comes to my memory Herr Engel's valuable letter to the *Athenæum*, quoted by Mr. Richards for its opinion concerning variety in tone or "Clang-tint." Most true it is that the ear delights in variety of tone, just as the eye does in variety of colour. How gladly those who hear nothing but the pianoforte hail the addition of the harp, violin, or violoncello! Indeed, such an instrument as the guitar is not to be despised by way of variety of tone. The harmonium makes a valuable accompaniment, and a duet on two

pianofortes produces certain effects we cannot get on one instrument. As I said before, the size of the pianoforte is a drawback to its employment for concerted music. Still, in large houses, where the expense of frequent tuning is no great object, two pianofortes kept at the same pitch will be found an immense economy of time in teaching music, as well as a means of rendering musical study far more interesting than it can be made on one instrument. Where there are three or four girls in one family, and no violin to be had, the learning overtures and symphonies arranged as pianoforte quartets, is an excellent study. I know two ladies living in an out of the way part of the country, who seldom hear any music besides a few concerts in London, during the six weeks they spend there every season; yet they play like artists, and contrive to make acquaintance with the Trios of Mozart and Beethoven, with the aid of two pianofortes, the violin and violoncello parts being played on the second instrument. They had a brother so fond of music that he would sit listening to them all the evening. How much better it would have been if one lady had learnt the violin and the brother the violoncello, and so have had the pleasure of rendering the music in its original language. For though a good translation is better than nothing, still it is but a translation after all. At the same time, such a composition as Mendelssohn's grand Quatuor for pianoforte, violin, viola, and bass, arranged as a duett for two pianofortes, is most interesting music to play, and when done by good pianists, very enjoyable to hear. I must really bring this rambling letter to an end; and entreating all who cultivate music to remember that "Union is strength."

I am, Your obedient Servant,

M. H.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—While expressing my sincere thanks for the kind consideration you have shown my pamphlet, I confess I cannot help taking exception to the *role* assumed by the reviewer, I have always been of opinion that the tone of a critic should be one of dignified impartiality, and of freedom from bias towards any particular system. But since Mr. Lunn appears to think otherwise, I am in hopes that you will not deny me the privilege of a reply.

If, as matters now stand, all available "talent will somehow get shuffled to the top," then, truly, the system of musical instruction pursued in this country approaches as near to perfection as can well be expected; and it were superfluous, not to say absurd, to attempt to improve upon a state of things which already satisfies every legitimate aspiration. Nevertheless, the conscience of Mr. Lunn appears to me to be somewhat uneasy on the question of its supposed efficiency. Indeed, he elsewhere admits that the beauty of his idol is marred by certain imperfections, and for these he proposes a remedy which, if not exactly the best that could be devised, at any rate possesses a rare merit in this age of *réchauffé* entertainments—I mean the merit of novelty. We are told that, for improving our system and ridding it of hollow pretenders, the "obvious remedy is to compel teachers to produce a diploma granted by an Academy." Perhaps the foregoing extract may contain some hidden meaning which I cannot divine; but the interpretation it most readily suggests is that Mr. Lunn actually contemplates a statute of pains and penalties against all who presume to teach without a government stamp. Doubtless, with the terrors of a legal statute hanging over their heads, always supposing a nineteenth century parliament can be found to enact it, we shall soon have an end put to the career of those dreadful delinquents—to wit, the "musical pretenders;" and, indeed, for the matter of that, to everything in the shape of instruction in the humbler spheres of music. And this grand exploit once achieved, we shall be bound, I suppose, to consider ourselves fairly started upon the golden era of music.

Mr. Lunn has laid down a very bold thesis, when he affirms that the absence of any great results in musical education here is due to "the want of material to work upon." If, as is commonly held, there is a close correlation between the existence of talent itself and that spirit which appreciates it, the above assertion, and the argument founded thereon, immediately fall to the ground. For where are stronger proofs of devotion to music to be found than in England? Moreover, have we not ample testimony of the actual existence of genius in a country which has produced such men as Reeves, Santley, and Braham, not to mention a host of eminent composers and instrumentalists. It is not, therefore, to the absence of material that failure is due, but rather to the want of opportunities for cultivating it; nothing being more certain than that every artist who aspires to shine in his profession is now forced to complete his education on the continent.

Unless Mr. Lunn is prepared to hold that the same principle, if applied to conditions totally diverse, will produce the like good results, I cannot, for the life of me, see the point of lugging in Italy as a model for imitation. Does he propose to erect small provincial lyric theatres and conservatories in England? If he does, well and good: success in the project will gain him the applause of every lover of music. But until some such scheme get practical effect, it must be admitted that all musical education, worthy of the name, will be given nowhere, if not in the metropolis; and it is our duty, meanwhile, to render that education as efficient as possible.

To pick holes in the rules which I have hastily sketched out in my pamphlet is, in my opinion, a work of hypercriticism. Rules are always best made as their want becomes manifest in the working of a system. I never intended that patrons should have the immediate selection of pupils; and if I mention them at all in connection with such a matter, it is only as the primary source of a power to be delegated to parties more fit to exercise it.

In short, if musical education does not present to our view the attractive features it ought to in this country, it is pretty certain that the fault is owing not to the want of material, but to the absence of a liberal and comprehensive basis for bringing it into play. And it is to supply this basis that I propose the inauguration of an institution which while retaining the very best teaching talent of the country, shall by the efficiency and cheapness of its instruction put an end for all time to pretenders and charlatans, and give legitimate scope to the development of native genius.

I am, Sir, yours, &c.,

Saturday, 22nd January, 1870.

H. L. BELLINI.

[We insert the above letter precisely as we received it. It can scarcely be supposed that Mr. Bellini should not "take exception" to our article—or rather, as he expresses it, "to the *role* assumed by the reviewer"—but in criticising our remarks, it is at least expected that he should not mis-state our words. When he speaks of our belief in the "efficiency" of the present system of instruction, he is crediting us with an opinion which we did not express. We never said that the present system was "efficient," but that it was more efficient than that proposed by Mr. Bellini. His statement that if a diploma were to be granted to competent professors, an end would be put "to everything in the shape of instruction in the humbler spheres of music" can only be matched by his assertion that we have no right to "pick holes" in the rules which he has numbered and laid down in his pamphlet. If Mr. Bellini really mean anything, we presume he means what he says; and, if so, we have no hesitation in affirming that were such an institution as he advocates once organised, not only would it inevitably collapse within a very short time, but its dissolution would put back the cause of music in this country for fifty years.—Ed. *Musical Times*.]

TO CORRESPONDENTS.

* * Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

We beg to remind our correspondents that all notices of country concerts, whether written or extracted from newspapers, must be accompanied by the name and address of the person who sends them.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BEETHOVEN.—Apply to Mr. J. Gill, Secretary of the Royal Academy of Music, Tenterden Street, Hanover Square, who will forward a prospectus containing all the desired information.

A. B. SWAINE.—The consecutive fifths mentioned are certainly there, and undoubtedly Handel wrote them; but we can scarcely understand what our correspondent means by asking us how they are to be "accounted for."

A. N.—If our correspondent will send us a shorter letter, setting forth the grievance of which he complains, we will endeavour to print it in our next number.

INDEX.—Our correspondent should address his letter to the publishers of the work.

THOMAS MOOREY.—The letter of our correspondent throws no new light upon the subject.

Several notices of concerts which have reached us contain no record of the part of the kingdom in which they were given, nor the date of the performance. Correspondents who have sent us these will therefore see why we have been compelled to throw them aside. We also take this opportunity of saying that, although we are always glad to insert reports of concerts of general, or even local, interest, we cannot give publicity to puffs of singers, which are either written by themselves or collected from notices in country newspapers.

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

ALFORD.—The annual concert of Mr. Henry Brown, (organist of the parish church) took place at the Corn Exchange, on the 28th December. The principal artists were Miss Hiles, Miss Hargreaves, and Mr. Dodds, vocalists; Mr. Iles (violin) and Mr. Dodds, junr. (pianoforte). The concert opened with an overture, well played by the young daughter of Mr. Brown, and Mr. Dodds, junr. Miss Hiles and Miss Hargreaves were highly effective in the vocal music; and Mr. Starnier (an amateur with a good tenor voice) also contributed some solos. Several classical pieces on the violin and piano were successfully given by Mr. Iles, and Mr. Dodds, junr. In spite of the inclement weather, the room was tolerably well filled.

ASHFORD.—A concert was given at the New Corn Exchange on the 30th December by some of the leading members of the Canterbury Cathedral Choir, and a lady amateur from Canterbury. The vocalists were Miss Jessie Dixon, (soprano) in the room of Miss Lizzie Stanford, who was indisposed; Master Gough, (treble); and Messrs. Plant (alto), Wood (tenor), and Gough (bass); instrumentalists, Master F. Elus (flageolet), and Mr. F. Lott (pianoforte). Several encores were given during the evening; and, under the direction of Mr. W. C. Gough, the entertainment was carried out most successfully.—A CONCERT was given on the 13th ult. in aid of the funds of the Cottage Hospital and Dispensary. The principal vocalists were Miss Ferguson, the Rev. P. J. Syré, Messrs. J. S. Burra, Calvert, Perkins, William Hill, Garaway, Hamilton, Walter Hill and Munns, who were all highly successful in the several pieces allotted to them. The violin playing of Mr. F. Pawle, and the violoncello performance of Mr. J. Pawle, were marked features in the programme; and mention must also be made of the very excellent pianoforte solos by Dr. Wilks and Miss Linklater, which commanded universal attention and admiration. Miss Baldock was a very efficient accompanist.

BIRKENHEAD.—On Thursday evening, the 13th ult., a miscellaneous concert and reading took place, in aid of the funds of the Cheshire Educational Masonic Institution, for the education and advancement in life of the children of distressed or deceased Freemasons. The entertainment, which was under distinguished patronage, was in every respect an admirable one. The artists who gave their services for the occasion were Mrs. Billie Porter, Miss Fanny Armstrong, Mr. Neill, Mr. R. P. Parkinson, Mr. C. Powell, Mr. Wm. Crompton, Mr. Armstrong, and Mr. Billie Porter (who

presided at the pianoforte). The programme was an excellent one and the audience seemed to appreciate highly the ability of the executants.

BURLEIGH.—The Staffordshire Potteries Tonic Sol-fa Chorists gave a very successful performance of the *Messiah*, in the Town Hall, on the 4th ult., for the benefit of the North Staffordshire Infirmary. The principal vocalists were Madlle. Josè Sherrington, Madame Patey, Mr. Nelson Varley, and Mr. Patey. There was very brilliant audience, filling the hall at high prices; and a handsome surplus was realized.

CARDIFF.—The concert given on the occasion of the opening of the organ in Hannah-street Congregational Church proved a complete success. The principal vocalists were Miss Edmonds, Miss Simester, Mr. Hunt, of Gloucester, and Mr. Grove, of Newport, all of whom were highly effective in their respective songs, Miss Simester being enthusiastically encored in the solo parts of the "Marvellous work." The choral portions of the concert were given by several members of Mr. Lewis's class with much effect. The programme, which consisted of selections from several Oratorios and Mozart's *Twelfth Mass*, was excellently arranged, and afforded much satisfaction to the audience. The organ, which is an extremely fine instrument, has been erected by Mr. Vowles, of Bristol, under the direction of Mr. W. Marychurch, and its capabilities were well displayed by Mr. Whittaker, organist of St. Augustine's Church, Bristol.

CHELTONHAM.—A comparison of the performance of the *Messiah* on the 29th December with previous recitals of the same Oratorio by the members of the Cheltenham Harmonic Society, would satisfy anyone that the Association has made good use of its time, and that it has earned the right to rank high among provincial musical Societies. The opening (tenor) recitative—"Comfort ye my people," and air, "Every valley," and the energetic solo "Thou shalt break them," displayed Mr. Lloyd's excellent voice to great advantage. Mr. Halford was fully equal to the bass parts, and his rendering of "The trumpet shall sound" and "Why do the nations," created a marked effect. The ladies who took the leading airs and recitatives were the Misses Billings, Wyatt, J. Wyatt, and Snell, and Mesdames Halford, Ursell, and Hulbert, all of whom acquitted themselves with much success. The choruses were excellent; and Mr. Brereton must be congratulated on the results of his careful training. The band in the overture, pastoral symphony, and accompaniments, was all that could be desired, and the trumpet accompaniment to Mr. Halford's rendering of "The Trumpet shall sound" was most effective. Mrs. J. T. Darby ably presided at the piano.

CHESHUNT.—The members of the Cheshunt Choral Association gave their fifth annual concert in St. Mary's Hall on Tuesday the 11th ult. There was much improvement in the choruses. The most effective were Handel's "And the Glory," Dr. Elvey's "A rise, shine," and in the second part, the "Gipsy Chorus," from *Preciosa*. Mr. R. Mason gave "Comfort ye," and "Every valley," and afterwards "My sweetheart when a boy," which was re-demanded. Mr. Cecil Burch played Benedict's pianoforte fantasia, "Caledonia," with much success, and also accompanied with considerable delicacy. Mr. C. Archer conducted.

COLNBROOK, NEAR WINDSOR.—The St. Thomas's Church Choir, assisted by several friends, numbering 200 voices, celebrated their annual festival in the Colnbrook Public Hall, on Thursday, December 30th, under the presidency of Rev. W. Greive, M.A. The carol-singing, by the church choir, was extremely good. The glees and part-songs were given with much effect (under the direction of Mr. R. Ratcliff), and vocal solos were successfully sung by Miss Ratcliff, Miss Mole, Miss Sargeant, Mr. Taylor, and Mr. Sargeant. The National Anthem concluded the performance, the company joining in the chorus.

CORK.—At the concert annually given in aid of the funds of the Lying-in Hospital, which took place on the 12th ult. at the Athenaeum, the first part was devoted to selections from Haydn's *Creation*, in which Miss Wheeler, Miss Lyons, Mr. Hayes, and Mr. Harvey sustained the solos with considerable success. The chorus, numbering about 120 voices, was in the highest degree effective in the Oratorio; and several part-songs were excellently rendered in the second part, which was miscellaneous. There were about twenty instruments, led by Mr. Coghlan; and Dr. Marks conducted the performance with his usual ability. The concert was given by the Cork Musical Society.

HERTFORD.—A concert was given in the Shire Hall, on the 12th ult., under the patronage of R. Dimsdale, Esq., M.P., which attracted a full and fashionable audience. The vocalists were Madame D'Elise, Miss Alexandrina Dwight, and Mr. Walter Reeves; instrumentalists, Miss Amy Perry, Miss P. Parker, Master W. Parker, R.A.M., Mr. Wilton, and Mr. Parker; the whole under the direction of Mr. Lansdowne Cottell. Miss Amy Perry performed on the pianoforte a fantasia by Cottell in a brilliant manner, and Master W. F. Parker played on the violin De Beriot's First Concerto, and a solo of *Vieuxtemps*, in both of which he was greatly applauded. The concert was a decided success.

LEICESTER.—A Christmas-eve performance of Haydn's *Mass* No. 1, in B flat, was given, at Holy Cross Chapel, conducted by Mr. C. Oldershaw.—On December 27th, a selection from the *Messiah* was performed at Archdeacon-lane Chapel, conducted by Miss Deacon; Mr. G. A. Löhr presiding at the organ.—On Monday, the 3rd ult., the *Messiah* was given in the Temperance Hall, by

the New Philharmonic Society, conducted by Mr. H. Nicholson. The principal singers were Madame Rudersdorff, Mdlle. Dradill, Mr. Montem Smith, and Herr Stepan. There was a full and efficient band, and the choruses were sung in a manner highly creditable to the Society.

LEWISHAM.—Miss Robinson, the late organist of the Congregational Church, Lewisham High Road, was lately presented by the members of that church with a testimonial, in the form of a copy of Mendelssohn's organ and pianoforte works and Weber's sonatas, in three most handsome volumes.

LIVERPOOL.—The Twelfth Subscription Concert of the Philharmonic Society took place on Tuesday, December 28th; and was, as usual, devoted to the performance of the *Messiah*, the solo singers being Madame Sinico, Madame Patey, Mr. Vernon Rigby, and Signor Foll; trumpet *obligato*, Mr. T. Harper. The choruses, on the whole, went well; and, in recording the success of the principal vocalists, we must especially mention the expressive singing of Madame Patey, and the very excellent style of that clever and accomplished artist, Madame Sinico. The First Subscription Concert of the Philharmonic Society for the present year took place on the 18th ult., and was one of marked excellence, both in selection and performance. The principal vocalists were Madlle. Titiens and Herr Stockhausen; the instrumental solo performers being Madame Norman-Neruda (violin), and Mr. Charles Hallé and Mrs. Beesley (pianoforte). The programme included the three completed numbers of Mendelssohn's unfinished opera *Lorely*, "The Vintage Song" (chorus for men's voices), the grand scena finale (soprano and chorus) and the "Ave Maria" (solo and chorus, soprano). The Overtures were Weber's *Jubilee*, and that to the *Merry Wives of Windsor*, by Nicolai. The instrumental solos were Spohr's Dramatic Concerto, exquisitely rendered by Madame Norman-Neruda; Mr. Charles Hallé's characteristic performance of a "Berceuse," and "Grande Polonaise," of Chopin; and Mendelssohn's Andante and Rondo Capriccioso, in E minor, delicately played by Mrs. Beesley. The instrumental duets were Mozart's Concerto in E flat (op. 59), for two pianofortes, Mr. Charles Hallé and Mrs. Beesley, with orchestra; and an Andante (also by Mozart) with variations for violin and pianoforte, in which Madame Norman-Neruda and Mr. Hallé elicited the most enthusiastic applause. Madlle. Titiens, in addition to Mendelssohn's solos, already named, sang Weber's "Und ob die Wolke," from *Der Freyschütz*, in a very excellent manner; and Herr Stockhausen's refined style was highly appreciated in songs by Handel, Schubert, and Schumann, and a very graceful aria from Donizetti's "Torquato Tasso." Herr Stockhausen also sang, with Madlle. Titiens, one of Handel's fugal chamber duets, "Che val pensando." The choruses were spiritedly sung; and the concert closed with the "March" in the *Prophete*.

LONGTON.—An excellent performance of the *Messiah* was given by the Staffordshire Potteries Tonic Sol-fa Choristers on the 5th ult., in the Church of St. John. The principal vocalists were Madlle. José Sherrington, Miss Gwendoline Phillips, Mr. Nelson Varley, and Mr. Carlos Lovatt. There was a numerous audience; and a good sum was realised in aid of the fund for restoring the church. Mr. C. A. Seymour led a very efficient band, Mr. H. Walker presided at the organ, and Mr. Powell was conductor.

MAIDSTONE.—The annual concert given by Mr. H. F. Henniker, R.A.M., took place on the 4th ult. The principal vocalists were Madlle. Mathilde Enquist and Mr. R. West; violinist, Mr. J. Carrodus; pianist, Mr. Henniker. There was also a most efficient orchestra, selected from the Royal Engineer and Marine bands, and a chorus, numbering sixty voices. The Sonata by Beethoven (dedicated to Kreutzer) was excellently played by Messrs. Carrodus and Henniker; and the former was encored in a Fantasia on Scotch airs. The orchestra effectively rendered a Symphony in C major, by Mozart, and the overture to the opera *The Admiral's Daughter*, by H. F. Henniker. The choruses were carefully sung, and amply proved that great pains had been bestowed on them by the conductor; "Ye Mariners of England," by Pierson; "Mark now the Heavens," by Verdi; "List over head," by Henniker; and the "Kermesse" scene, from *Faust*, were especially well rendered. The concert on the whole gave great satisfaction to a crowded audience; the classical selections being better appreciated than is generally expected in a country town.

MANCHESTER.—At Mr. Charles Hallé's Concert, on the 6th ult., Beethoven's *Pastoral Symphony*, the overtures to *La Clemenza di Tito* (Mozart), and *Manfred* (Schumann), and Mendelssohn's Grand March (posthumous), were the principal orchestral works. Madame Norman-Neruda created a genuine effect in the Larghetto and Finale of Vieuxtemps's Concerto, and in Beethoven's Romanza in G; and Mr. Charles Hallé performed in his usual excellent style an Arabesque, by Schumann, and a waltz by Schubert and Liszt. The vocalist was Madame Sinico, who was warmly applauded in two operatic airs, and in Gounod's Serenade, to which a violoncello *obligato* was well played by M. Vieuxtemps.

PATRICK BROMPTON, YORKSHIRE.—Mr. Lax, organist and choirmaster of Patrick Brompton, gave his annual concert in the school-room, on the 18th ult., which was attended by all the principal families in the neighbourhood. Several glees and part-songs were given by the choir in a highly creditable manner. The solos, which were sung by amateur ladies and gentlemen, gave great satisfaction.

PENKRIDGE, STAFFORDSHIRE.—A concert was given on the 14th ult., in the Odd Fellows' Room, by Mr. Bourne, organist of the parish church, on behalf of the Galey Schools. He was

assisted by several ladies and gentlemen; and a well-selected programme was provided. Miss Bourne, of Stourbridge, gave the two songs "The nightingale's trill" and "Kirtle red," exceedingly well; and Mr. John Fellows, of Bilston, was highly effective in Mendelssohn's "I'm a roamer." Mr. W. A. Marson, of Stafford, played two solos on the violin. The remaining portion of the programme consisted of glees, part-songs, solos, &c. The concert was thoroughly successful; and Mr. Bourne had the gratification of handing over to the school-fund a very handsome sum.

PENZANCE.—A very successful performance of the *Creation* was given by the Penzance Choral Society at St. John's Hall, on Friday evening, the 7th ult. The solo portions of the Oratorio were well sung by Miss Ellen Horne, Mr. Beverley, and Mr. Lander. Mr. J. H. Nunn (A.R.A.), conducted; and Mr. Richard White, Junr., presided at the organ.

PITTINGTON.—A concert was given on the 19th ult., by the Lambert family, who were engaged for the occasion by the Reading-Room Committee. In the first part (sacred) the most prominent pieces were the duet "The Lord is a man of war" (sung by four bass voices) and "Jacob's bereavement," given by Mr. Lambert (of the Durham Cathedral choir); and in the second part (secular) the song "Largo al factotum," by Mr. David Lambert, was loudly encored.

PORTSMOUTH.—A very excellent performance of the *Messiah* was given by the Portsmouth Choral Society, on the 20th December. The principal vocalists were Miss Susannah Cole, Miss Lizzie Riseam, Mr. William Offord, and Mr. T. A. Wallworth, who acquitted themselves exceedingly well, Miss Cole receiving an enthusiastic *encore* for her very finished rendering of "I know that my Redeemer liveth," and Miss Riseam being most warmly applauded in "O Thou that tellest" and "He was despised." The choruses were, on the whole, given with much steadiness and precision, "For unto us a child is born," "All we, like sheep," "Worthy is the Lamb," and the "Hallelujah" being, perhaps, most worthy of especial mention. The Oratorio was most ably conducted by Mr. Godwin Fowles, and Mr. E. Saxey presided at the organ.

SAFFRON WALDEN.—Sunday, December 26th, being the 50th anniversary of the appointment of Mr. J. T. Frye, as organist of the parish church, he was waited upon on Christmas Day by the Rev. T. C. Beasley, vicar, the Rev. W. Jagoe, curate, and Mr. Nainby Starling, who presented him with an address, accompanied by a purse of 35 sovereigns. Miss Frye was also presented with a purse of seven sovereigns, in acknowledgment of her kindness in playing the harmonium gratuitously at the chapel in the out-lying district of Sewers End.

SALFORD.—A miscellaneous concert was given in the Town Hall, on Wednesday, the 12th ult., on behalf of the Royal Masonic Institution for Girls. The vocalists were Miss Henderson, Miss Tomlinson, Mr. W. Dunville, and Mr. Standen. Several glees and concerted pieces were given, the most effective being Curciann's "Ti prego" and "The breath of the briar." Miss Henderson sang "Midst silent shades" and "By the margin of fair Zurich's waters," both of which were encored; and a similar compliment was paid to Miss Tomlinson for her rendering of "The lady of the sea." Mr. W. Dunville, although suffering from a cold, did full justice to his songs; and Mr. Standen's singing of "Rage thou angry storm" was highly creditable. Mr. Dickson officiated as pianist, and Miss Dickson gave two pianoforte solos, which were well received.

SHAW, NEAR OLDHAM.—On Monday evening, the 27th December, Handel's Oratorio, the *Messiah*, was performed in the Co-operative Hall, Beal-lane. The conductor was Mr. Yarwood, of Oldham, and the principal vocalists were Miss Clelland, Miss Harlow, Mr. Allen, and Mr. Lancashire. Mr. J. Smith was leader of the band. Mr. Allen, although suffering with a cold, acquitted himself very fairly, especially in "Comfort ye my people," and "Every valley." "Why do the nations" was well sung by Mr. Lancashire, and "Behold a virgin" and "O Thou that tellest" were effectively given by Miss Harlow. But the greatest praise is due to Miss Clelland, who sang the solos allotted to her with excellent expression and taste. This was especially noticeable in "And lo! the angel of the Lord," and the air, "Rejoice greatly." On the whole, the Oratorio was a success, and was well patronised by the people of the district, the room being comfortably filled.

SHEFFIELD.—Haydn's *Seasons* was given by the Sheffield Sacred Harmonic Society, in the Music Hall, on the 17th ult., with marked success. The principal vocalists were Madame Florence Lancia, Mr. George Perren, and Mr. Lander, all of whom were highly effective, Madame Lancia especially winning the most rapturous applause by her brilliant singing; and Mr. Perren being received with much favour. The choruses were executed with commendable precision, and an attention to gradations of tone which reflected the utmost credit upon Mr. Suckley, the young and able conductor of the choir. The orchestra was extremely well balanced; and the performance was in every respect a decided success. On Monday, the 27th December, the members of the Sheffield Choral Union gave the *Messiah* at the Music Hall, Surrey-street, which was crowded to excess. The principal vocalists were Madame Rudersdorff, Madlle. Drasill, Mr. Montem Smith, and Herr Carl Stepan. Mr. R. S. Burton filled the position of musical director, and conducted with his usual ability. There was a large and efficient chorus, and a small band. The choruses on the whole went remarkably well, especially "For unto

us a child is born," "His yoke is easy," "Their sound is gone out," the "Hallelujah," and the two concluding choruses of the Oratorio. Two members of the Society—Miss Barton and Miss Harrison—sang the airs "Come unto Him," and "How beautiful are the feet," and elicited hearty manifestations of approval. Mr. Jeremiah Rogers ably presided at the organ, and Mr. Robinson is deserving of a word of praise for his performance on the trumpet.

ST. ANDREW'S, FIFE.—A very excellent concert was lately given by the Amateur Choral Society, the first part consisting of selections from Mendelssohn's *St. Paul* and the second part being miscellaneous. The tenor music in *St. Paul* was well sung by Mr. Balfour; and Mr. Macgill, considering that the part was somewhat low for him, was highly efficient in several songs, especially the plaintive air, "Oh God, have mercy." Mrs. Mitchell, Misses Farnie, Low and Brown were also thoroughly successful in the solos allotted to them; the air "Jerusalem," particularly, being given by Mrs. Mitchell with much feeling and pathos. The choruses were excellently sung throughout, and reflected the utmost credit upon the careful training of Mr. Salter. The second part introduced, with much success, the talented Drechsler-Hamilton family, who played several pieces, in which Miss Bertha's violin, Miss Emma's viola and their brother's violoncello were highly effective.

STONESFIELD.—On Tuesday evening, the 11th ult., a concert was given by the members of St. James's Choir and others. The first part of the programme was devoted to sacred, and the second to secular, music. The excellent manner in which every piece was performed was mainly owing to the indefatigable exertions of Miss E. M. Robinson, to whom great praise is due. The Rev. A. Robinson ably conducted.

SUDBURY.—A concert was given at the Town Hall, by the Sudbury Amateur Musical Society, on the 13th ult., which was extremely well attended. The first part consisted of a selection from the *Messiah*, the solos in which were given with much effect by Mrs. H. Sparrow, Messrs. Watson, J. B. Westoby, and H. Sparrow. The choruses were all sung with excellent precision, reflecting the utmost credit upon the extremely careful training of Mr. Orlando Stead, the able conductor of the Society. In the second part Mendelssohn's "Cornelius March" was played with great spirit, and several pieces were most efficiently given. A violin solo by Mr. R. T. Jefferies, of London, and a pianoforte duet by the Misses Baker, were also features in the programme. The concert concluded with the National Anthem.

SYDENHAM.—A concert was given at the Lecture Hall, by Madame St. Germaine, on the 18th ult., assisted by her pupils. The following professional vocalists also took part in the performance:—Miss Ellen Glanville and Miss Ada Percival. The concert was in every respect highly successful.

TIVERTON.—The new organ of St. Peter's Church having been re-tuned and completed by the addition of the remaining stop in the "swell," a second performance was given by Mr. Reay, of Newark, on Wednesday, the 12th ult. The programme commenced with the Sixth Concerto of Handel; and amongst the most prominent pieces performed in the first part were the grand Fugue of Bach in D major, the Offertoire in C, of Lefebvre Wely, a charming Pastoral, by Gustav Merkel, taken from Dr. Sparr's "Organist's Quarterly Journal," and the Flute Concerto of Rink (inserted at the request of those who remembered Mr. Reay's performance of it on the old organ), which disclosed fresh beauties when heard on the exquisitely-voiced harmonic flute of Mr. Willis. The second part commenced with an extemporaneous voluntary, in which Mr. Reay displayed with great skill the beautiful and varied effects obtainable by the combination of solo and other stops. Of Mr. Reay's arrangements from Handel we may particularly mention the air from *Samson*, "To song and dance," the artistic adaptation of which exhibited orchestral powers of the greatest possible beauty.

TRURO.—The Truro Oratorio Society achieved a decided success on the 4th ult., when a very excellent concert of sacred and secular music was given, under the able direction of Mr. G. Hele. The first part consisted of selections from the *Messiah*. The professional artists engaged were Miss Ellen Horne (soprano), Miss Willoughby (contralto), Mr. Beverley, of London (tenor), and Mr. Merrick, of Bristol (bass). Mr. Beverley was highly effective in the tenor music; and Mr. Merrick created a marked sensation in "Why do the nations," and "The trumpet shall sound." Miss Willoughby and Miss Horne were also most successful in their solos, the latter lady giving "I know that my Redeemer liveth" in excellent style. In the second part, which was secular, all the singers named were much and deservedly applauded, and several *encores* were unanimously demanded.

ULVERSTONE.—Miss Pattinson gave her annual concert in the Victoria Hall on the 14th ult. The principal artists engaged were Madame Florence Lancia and Mr. T. J. Hughes, of the Liverpool Philharmonic Society. Madame Lancia was highly effective in all the pieces allotted to her; and Miss Pattinson was also received with much favour. Mr. Hughes, a well-known local baritone, had a hearty reception; his rendering of the song, "The Desert," being most deservedly applauded. Mr. H. Biggs (tenor), Mr. L. Long, and Mr. E. Satterthwaite also took part in the concert with much success. Mr. W. B. Armstrong, of Kendal, ably conducted.

WOOD GREEN.—A concert was given in the Masonic Hall on the 10th ult. The programme consisted of a selection of

glees, choruses, &c., by Mendelssohn, Rossini, Bishop, and others. The performance was admirable throughout, particularly the music to *Moschell*, which produced a marked effect. The principal vocalists, Miss Ransley, Miss Clayton, Mr. G. L. Wood, Mr. T. Brunt, and Mr. J. Buxton, were highly efficient. Musical director, Mr. T. Brunt; pianist, Miss Clements; conductor, Mr. G. L. Wood.

ORGAN APPOINTMENTS.—Mr. John Morland, late of Bishopwearmouth, to St. Martin's, Leicester.—Mr. Edmund Rogers, of Holy Trinity Church, Windsor, to St. Alban's, Holborn.—Mr. Brook Sampson, Organist and Choirmaster to St. John's Church, Bradford, Yorkshire.—Miss Woodward, to St. James's, Kennington.

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